

TECHNIQUE: SAXOPHONE

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Volume 2

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TECHNIQUE OF THE SAXOPHONE

Chord Studies

Learn Melody, Harmony, Rhythm, and Improvisation Techniques

Joseph Viola

VOLUME 2



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THE TECHNIQUE OF THE SAXOPHONE

PART II

Chord Studies

**by
JOSEPH VIOLA**

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BERKLEE SCHOOL OF MUSIC

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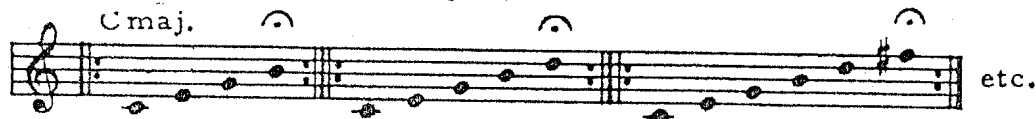
AUTHOR'S NOTES

To derive the most benefit from the exercises in this book it is important that the following practice procedure be followed with each new chord covered in Section I.

A. Preparatory Exercises

- (1) Play the basic chord (1, 3, 5, or 1, 3, 5, 7) several times until the tonality is firmly fixed in your ear.

- (2) Add high degrees one at a time. Try to hear the relationship of each tension to the basic chord.



- (3) Where altered tensions are indicated, relate each altered form to the basic chord.



B. Exercises employing chord tones and auxiliary tones. (Exercises 1, 2 and 3 of each chord.)

- (1) Listen for the resolution of each auxiliary tone as it moves into the basic chord tone.
- (2) After repeating each exercise several times, play it without looking at the music. Concentrate on remembering the chord tones and let your ear assist you in finding the proper auxiliary tones.

C. Exercises employing low degree chord tones, high degree chord tones and auxiliary tones. (Exercises 4 and 5 of each chord.)

- (1) Be aware of the tonality of the basic chord at all times. If the tonality seems vague, stop and play the basic chord several times before repeating the exercise.

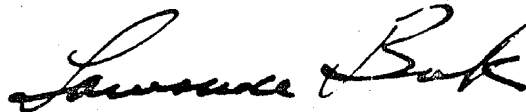
PREFACE

This volume presents a compilation of materials developed for his students by Joe Viola.

The underlying purpose for this volume is to fill the gap in existing instructional literature for saxophone - a method to develop "aural - visual - manual" coordination in chordal concepts. The student simultaneously develops aural awareness, visual familiarity and manual dexterity with chords, their auxiliaries and their high degrees.

Important to the student is the fact that these are not simply technical exercises transcribed for saxophone; they are exercises developed specifically for the instrument, employing natural fingerings and phrasings. Familiarity with these melodic patterns creates a reservoir of improvisational devices to be drawn on, consciously or subconsciously, in spontaneous performance.

The student will find that a conscientious study of this Volume and Volume I will gain him a practical working knowledge of chords while he develops superior technical fluency on his instrument.

A handwritten signature in cursive script, reading "Lawrence Berk". The signature is written in dark ink and is positioned above the printed name.

LAWRENCE BERK, Executive Director
Berklee School of Music

- (2) Experiment with various articulations. Suggested variations are indicated below.



Even where not theoretically required, accidentals have been repeated to assure an awareness of the proper note.

All of the exercises may (and should) be played at different tempos and with variations in phrasing and interpretation.

The augmented chord has not been included since it is considered to be an altered form of the dominant seventh.

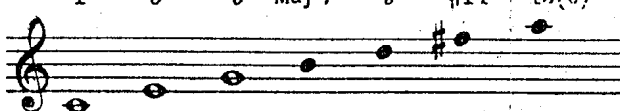
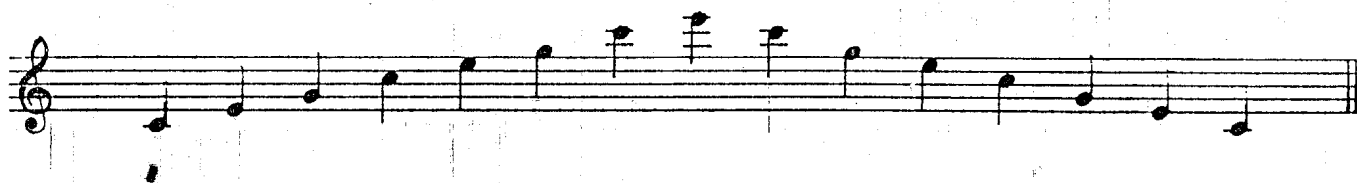
SECTION I

Studies on Chord Structures

C major

1 3 5 Maj 7 9 #11 13(6)

C Major

A musical staff in treble clef showing the C major scale. The notes are C, D, E, F, G, A, B, and C. The notes are labeled with numbers 1 through 7, and the final C is labeled 8. The notes are: C (1), D (2), E (3), F (4), G (5), A (6), B (7), and C (8). The notes are written as whole notes.

1

A musical staff in treble clef showing a C major scale run. The notes are C, D, E, F, G, A, B, and C, written as eighth notes. The notes are grouped into pairs with slurs. The first measure contains C, D, E, F, G, A, B, and C. The second measure contains C, D, E, F, G, A, B, and C. The third measure contains C, D, E, F, G, A, B, and C. The fourth measure contains C, D, E, F, G, A, B, and C.

2

A musical staff in treble clef showing a C major scale run. The notes are C, D, E, F, G, A, B, and C, written as eighth notes. The notes are grouped into pairs with slurs. The first measure contains C, D, E, F, G, A, B, and C. The second measure contains C, D, E, F, G, A, B, and C. The third measure contains C, D, E, F, G, A, B, and C. The fourth measure contains C, D, E, F, G, A, B, and C.

3

System 3 contains measures 1 through 4. The first staff is in treble clef with a common time signature 'C'. It features a series of eighth-note triplets, each marked with a '3' and a slur. The second staff continues the triplet pattern. The third staff shows the final two measures of the system, also containing triplet eighth notes.

4

System 4 contains measures 5 through 8. The first staff is in treble clef with a common time signature 'C'. It features a series of eighth-note triplets, each marked with a '3' and a slur. The second staff continues the triplet pattern. The third staff shows the final two measures of the system, also containing triplet eighth notes.

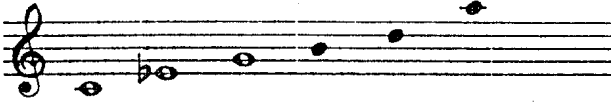
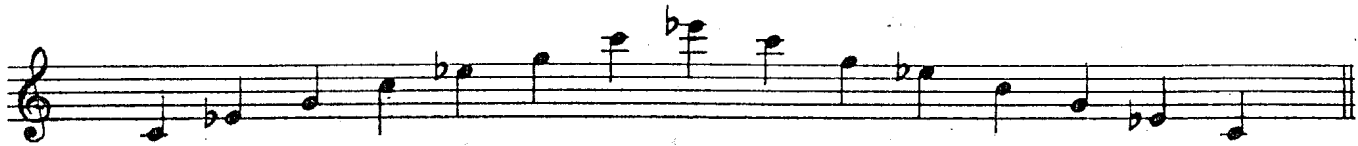
5

System 5 contains measures 9 through 12. The first staff is in treble clef with a common time signature 'C'. It features a series of eighth-note triplets, each marked with a '3' and a slur. The second staff continues the triplet pattern. The third staff shows the final two measures of the system, also containing triplet eighth notes.

C minor

1 \flat 3 5 Maj 7 9 13(6)

C Minor

A musical staff in C minor showing the notes of the scale: C, D, E-flat, F, G, A-flat, B-flat, C. The notes are placed on a treble clef staff.A musical staff in C minor showing the notes of the scale: C, D, E-flat, F, G, A-flat, B-flat, C. The notes are placed on a treble clef staff.

1 C mi

A musical staff in C minor showing the notes of the scale: C, D, E-flat, F, G, A-flat, B-flat, C. The notes are placed on a treble clef staff.

2 C mi

A musical staff in C minor showing the notes of the scale: C, D, E-flat, F, G, A-flat, B-flat, C. The notes are placed on a treble clef staff.

3 C mi

A musical staff in C minor showing the notes of the scale: C, D, E-flat, F, G, A-flat, B-flat, C. The notes are placed on a treble clef staff.

4

C mi

5

C mi

C seventh

1 3 5 $b7$ $b9$ 9 $\#9$ 11 $\#11$ $b13$ 13

C Dominant 7

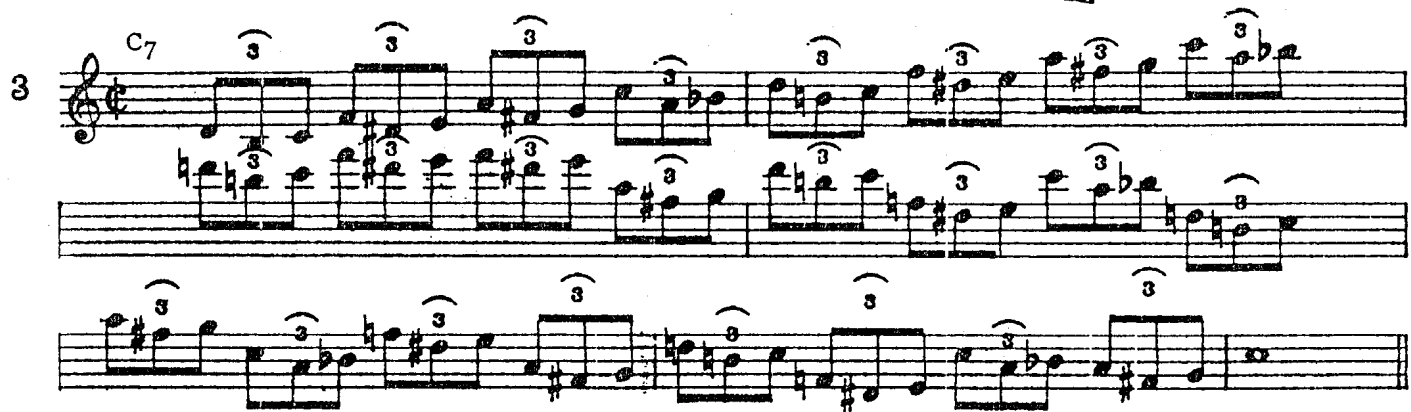
1

C₇

2 C_7



3 C_7



4 C_7

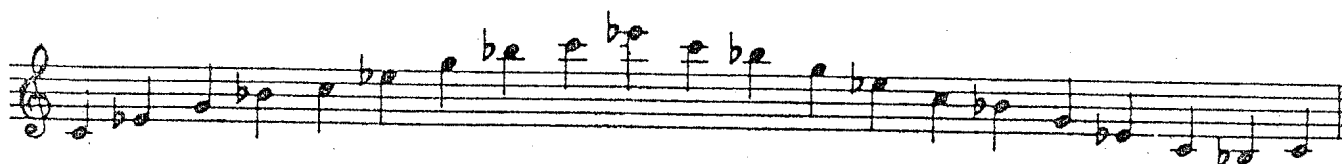
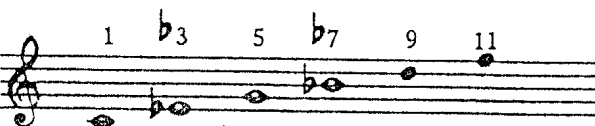


5 C_7



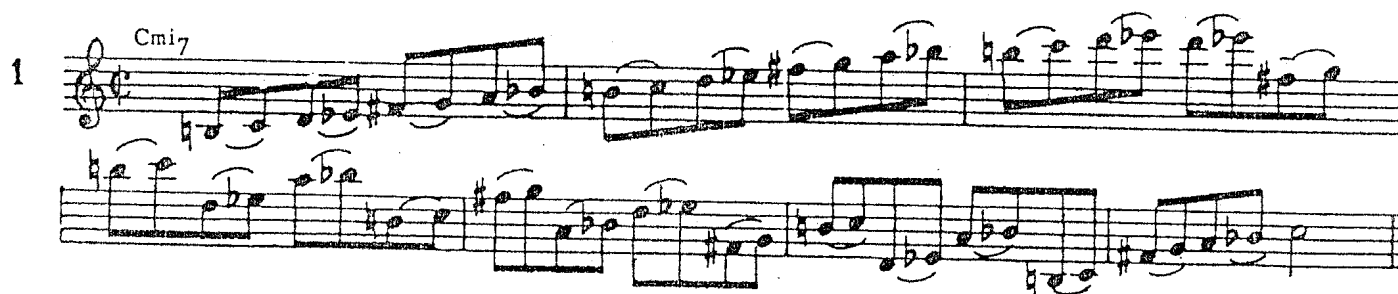
C minor seventh

C Minor 7



1

Cmi7




2

Cmi7



3

Cmi7



4

Cmi7

5

Cmi7

C minor seventh (flat five)

1 \flat_3 \flat_5 \flat_7 \flat_9 9 11 \flat_{13}

C Minor 7 (\flat_5)

1

Cm7(\flat_5)

2 $Cm_7(b5)$

Exercise 2 is written on a grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The time signature is common time (C). The exercise begins with a $Cm_7(b5)$ chord. The melodic line in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

3 $Cm_7(b5)$

Exercise 3 is written on a grand staff. It begins with a $Cm_7(b5)$ chord. The exercise is characterized by the use of triplets, indicated by a '3' over groups of three notes, in both the treble and bass staves. The melodic line in the treble clef is more complex, involving sixteenth notes and triplets.

4 Cmi_7b5

Exercise 4 is written on a grand staff. It begins with a Cmi_7b5 chord. The melodic line in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

5 Cmi_7b5

Exercise 5 is written on a grand staff. It begins with a Cmi_7b5 chord. The melodic line in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

C diminished seventh

C Diminished 7th

1 $\flat 3$ $\flat 5$ $\flat\flat 7$ Maj 7 9 11 $\flat 13$

Exercise 1: C[°]7

Exercise 2: C[°]7

Exercise 3: C[°]7

4 $C^{\circ}7$

Musical notation for system 4, measures 1-3. The first staff contains a treble clef, a common time signature 'C', and a key signature of one flat (B-flat). The notation includes various rhythmic values and accidentals. The second and third staves continue the musical line with similar notation.

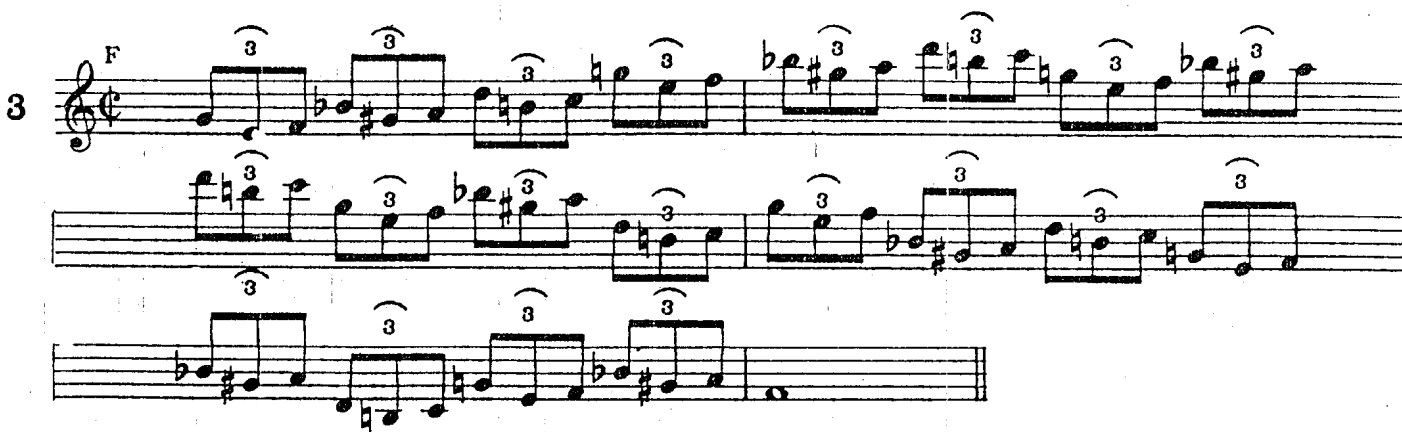
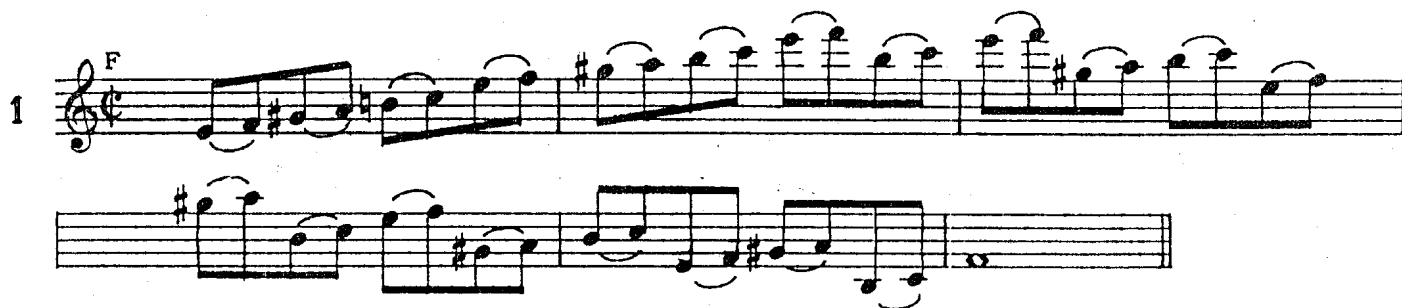
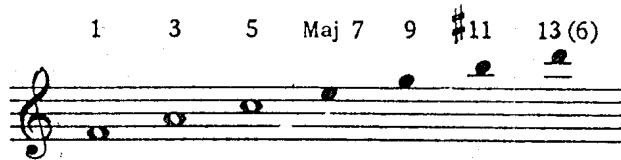
5 $C^{\circ}7$

Musical notation for system 5, measures 4-6. The notation continues from the previous system, featuring complex rhythmic patterns and accidentals across three staves.

F major

1 3 5 Maj 7 9 ~~11~~ 13 (6)

F Major



4

5

F minor

1 B \flat 5 Maj 7 9 13(6)

F Minor

1

F mi

2 F mi

3 F mi

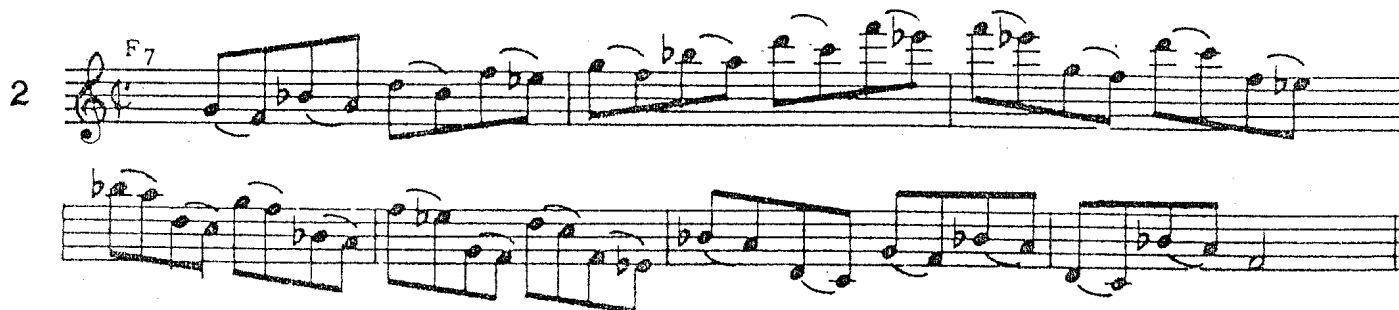
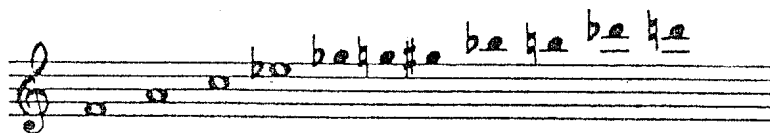
4 F mi

5 F mi

F seventh

1 3 5 b_7 b_9 9 9^+ 11 11^+ b_{13} 13

F Dominant 7



4

5

F minor seventh

1 \flat_3 5 \flat_7 9 11

F Minor 7

1

2

Fmi7

3

Fmi7

4

F mi7

5

F mi7

F minor seventh (flat five)

F Minor 7 (b5)

1 b3 b5 b7 b9 9 11 b13

1

F mi 7 (b5)

2

F mi 7 (b5)

3

F mi 7 (b5)

4 $Fm_7(b5)$

5 $Fm_7(b5)$

F diminished seventh

1 $b3$ $b5$ $bb7$ Maj 7 9 11 $b13$

F Diminished 7th

1 $F^{\circ}7$

2 $F^{\circ}7$

3 $F^{\circ}7$

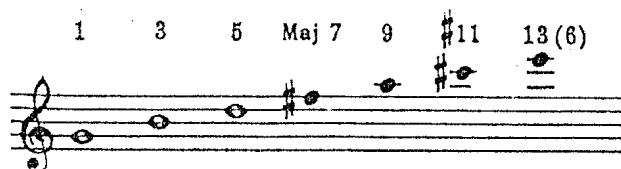
4 $F^{\circ}7$

5 $F^{\circ}7$

G major

1 3 5 Maj 7 9 #11 13(6)

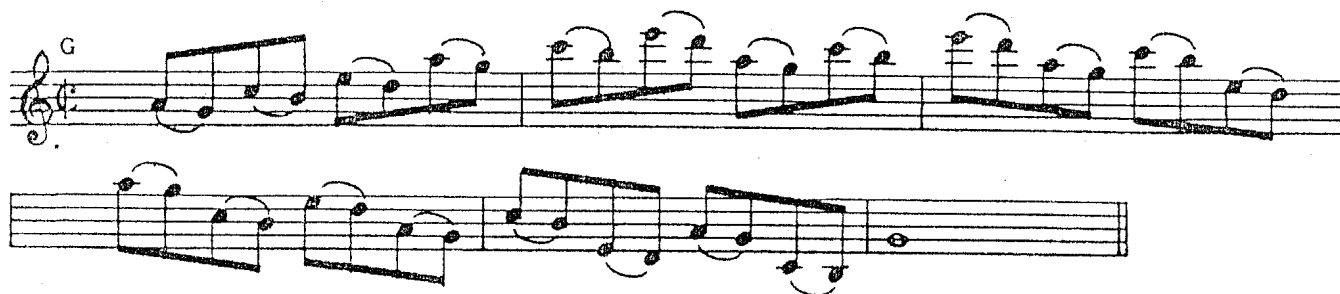
G Major

A musical staff showing the G Major scale. The notes are G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. The notes are placed on a five-line staff, with G on the first line, A on the first space, B on the second line, C on the second space, D on the third line, E on the third space, F# on the fourth line, G on the fourth space, A on the fifth line, B on the fifth space, C on the first line of the next staff, D on the first space, E on the second line, F# on the second space, and G on the second line.

1

A musical staff showing a sequence of eighth notes in G Major. The notes are G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. The notes are placed on a five-line staff, with G on the first line, A on the first space, B on the second line, C on the second space, D on the third line, E on the third space, F# on the fourth line, G on the fourth space, A on the fifth line, B on the fifth space, C on the first line of the next staff, D on the first space, E on the second line, F# on the second space, and G on the second line.

2

A musical staff showing a sequence of eighth notes in G Major. The notes are G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. The notes are placed on a five-line staff, with G on the first line, A on the first space, B on the second line, C on the second space, D on the third line, E on the third space, F# on the fourth line, G on the fourth space, A on the fifth line, B on the fifth space, C on the first line of the next staff, D on the first space, E on the second line, F# on the second space, and G on the second line.

3

A musical staff showing a sequence of eighth notes in G Major. The notes are G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. The notes are placed on a five-line staff, with G on the first line, A on the first space, B on the second line, C on the second space, D on the third line, E on the third space, F# on the fourth line, G on the fourth space, A on the fifth line, B on the fifth space, C on the first line of the next staff, D on the first space, E on the second line, F# on the second space, and G on the second line.

4

G

5

G

G minor

1 \flat 3 5 Maj 7 9 13(6)

G Minor

1

G mi

2 Gmi

Exercise 2 consists of four measures. The first measure starts with a treble clef, a common time signature, and a key signature of one flat (B-flat). The melody begins on G4, marked with a 'Gmi' fingering. The notes are G4, A4, B-flat4, A4, G4, F4, E4, D4. The bass line starts on D3 and moves up stepwise to G3. The second measure continues the melody: F4, E4, D4, C4, B-flat3, A3, G3, F3. The bass line continues: G3, F3, E3, D3, C3, B-flat2, A2, G2. The third measure: melody F3, E3, D3, C3, B-flat2, A2, G2, F2; bass line G2, F2, E2, D2, C2, B-flat1, A1, G1. The fourth measure: melody F2, E2, D2, C2, B-flat1, A1, G1, F1; bass line G1, F1, E1, D1, C1, B-flat0, A0, G0.

3 Gmi

Exercise 3 consists of four measures. The first measure starts with a treble clef, a common time signature, and a key signature of one flat. The melody begins on G4, marked with a 'Gmi' fingering. The notes are G4, A4, B-flat4, A4, G4, F4, E4, D4. The bass line starts on D3 and moves up stepwise to G3. The second measure continues the melody: F4, E4, D4, C4, B-flat3, A3, G3, F3. The bass line continues: G3, F3, E3, D3, C3, B-flat2, A2, G2. The third measure: melody F3, E3, D3, C3, B-flat2, A2, G2, F2; bass line G2, F2, E2, D2, C2, B-flat1, A1, G1. The fourth measure: melody F2, E2, D2, C2, B-flat1, A1, G1, F1; bass line G1, F1, E1, D1, C1, B-flat0, A0, G0.

4 Gmi

Exercise 4 consists of four measures. The first measure starts with a treble clef, a common time signature, and a key signature of one flat. The melody begins on G4, marked with a 'Gmi' fingering. The notes are G4, A4, B-flat4, A4, G4, F4, E4, D4. The bass line starts on D3 and moves up stepwise to G3. The second measure continues the melody: F4, E4, D4, C4, B-flat3, A3, G3, F3. The bass line continues: G3, F3, E3, D3, C3, B-flat2, A2, G2. The third measure: melody F3, E3, D3, C3, B-flat2, A2, G2, F2; bass line G2, F2, E2, D2, C2, B-flat1, A1, G1. The fourth measure: melody F2, E2, D2, C2, B-flat1, A1, G1, F1; bass line G1, F1, E1, D1, C1, B-flat0, A0, G0.

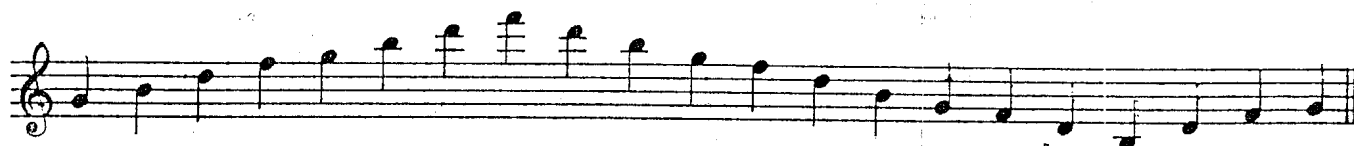
5 Gmi

Exercise 5 consists of four measures. The first measure starts with a treble clef, a common time signature, and a key signature of one flat. The melody begins on G4, marked with a 'Gmi' fingering. The notes are G4, A4, B-flat4, A4, G4, F4, E4, D4. The bass line starts on D3 and moves up stepwise to G3. The second measure continues the melody: F4, E4, D4, C4, B-flat3, A3, G3, F3. The bass line continues: G3, F3, E3, D3, C3, B-flat2, A2, G2. The third measure: melody F3, E3, D3, C3, B-flat2, A2, G2, F2; bass line G2, F2, E2, D2, C2, B-flat1, A1, G1. The fourth measure: melody F2, E2, D2, C2, B-flat1, A1, G1, F1; bass line G1, F1, E1, D1, C1, B-flat0, A0, G0.

G seventh

1 3 5 b_7 b_9 9 9^+ 11 11^+ b_{13} 13

G Dominant 7



4

A musical score for the song 'The Rose Tree'. It consists of three staves of music. The first staff begins with a treble clef, a common time signature 'C', and a key signature of one sharp (F#), indicated by 'G7' above the staff. The melody is written on the first staff, and the accompaniment is written on the second and third staves. The music is in a simple, folk-like style with many beamed eighth and sixteenth notes. The score ends with a double bar line on the third staff.

G minor seventh

G Minor 7

A musical staff in G-clef (treble clef) showing the G Minor 7 scale. The notes are G (1), A (2), Bb (3), C (4), D (5), Eb (7), and F (9). The 11th degree is not shown. Above the staff, the scale degrees 1, b3, 5, b7, 9, and 11 are indicated.

The second system of the musical score continues the melody. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a G4 note with a '7' above it, indicating a seventh chord. The melody proceeds with eighth and quarter notes, featuring various accidentals (sharps and flats) and slurs. The system concludes with a double bar line.

2

Gmi7

3

Gmi7

4

Gmi7

5

Gmi7

G minor seventh (flat five)

1 b_3 b_5 b_7 b_9 9 11 b_{13}

G Minor 7 (b_5)

1

G mi7 (b_5)

2

G mi7 (b_5)

3

G mi7 (b_5)

4 $Gm7^b5$

5 $Gm7^b5$

G diminished seventh

1 $b3$ $b5$ $bb7$ Maj 7 9 11 $b13$

G Diminished 7th

1 G^o7

2 $G^{\circ}7$

3 $G^{\circ}7$

4 $G^{\circ}7$

5 $G^{\circ}7$

[illegible]

2

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a single line with various note values, including eighth and sixteenth notes, and rests. The second staff continues the melody, also in a single line. The score is handwritten and appears to be a student exercise or a simple arrangement.

Page 29

4

5

Bb minor

Bb Minor

1 b3 5 Maj 7 9 13(6)

1

Bb mi

2 B^b mi

Exercise 2, measures 1-4. Treble clef, key signature of two flats. The melody consists of eighth and sixteenth notes with various accidentals. The bass line is mostly whole and half notes.

3 B^b mi

Exercise 3, measures 1-4. Treble clef, key signature of two flats. The melody features many triplets marked with a '3' and a slur. The bass line also includes triplets.

4 B^b mi

Exercise 4, measures 1-4. Treble clef, key signature of two flats. The melody is a continuous stream of eighth and sixteenth notes with many accidentals. The bass line follows a similar rhythmic pattern.

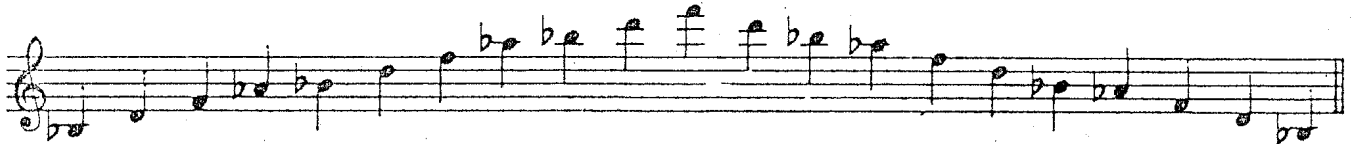
5 B^b mi

Exercise 5, measures 1-4. Treble clef, key signature of two flats. The melody consists of eighth and sixteenth notes with various accidentals. The bass line is mostly whole and half notes.

Bb seventh

1 3 5 b_7 b_9 9 9 $^+$ 11 11 $^+$ b_{13} 13

B b Dominant 7



4

5

Bb minor seventh

Bb Minor 7

1 b3 5 b7 9 11

1

2 $B^b mi 7$

$B^b mi 7$

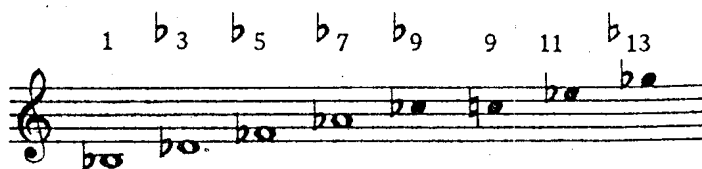
4 $B^b mi 7$

5 $B^b mi 7$

Bb minor seventh (flat five)

Bb Minor 7 (b5)

1 b3 b5 b7 b9 9 11 b13



1 Bb m7 (b5)



2 Bb m7 (b5)



3 Bb m7 (b5)



4 $B^b_{mi7}(b5)$

5 $B^b_{mi7}(b5)$

Bb diminished seventh

B^b Diminished 7th

1 $b3$ $b5$ $bb7$ Maj 7 9 11 $b13$

1 B^b_{o7}

2 $B\flat_7$

3 $B\flat_7$

4 $B\flat_7$ b

5 $B\flat_7$

D major

D Major

1 3 5 Maj 7 9 #11 13(6)

1

2

3

4

D

5

D

D minor

1 \flat 3 5 Maj 7 9 13(6)

D Minor

1

D mi

2 *Dmi*

3 *Dmi*

4 *Dmi*

5 *Dmi*

D seventh

1 3 5 b_7 b_9 9 9⁺ 11 11⁺ b_{13} 13

D Dominant 7

1

2

3

4

D₇

5

D₇

D minor seventh

D Minor 7

1 $\flat 3$ 5 $\flat 7$ 9 11

1

Dmi₇

2

Dmi7

3

Dmi7

4

Dmi7

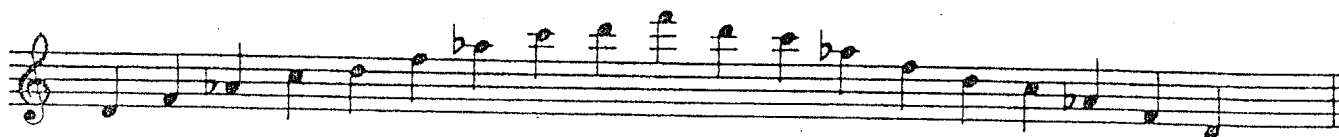
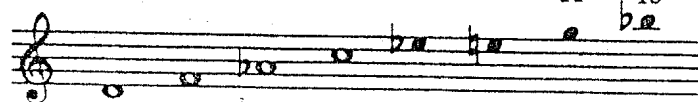
5

Dmi7

D minor seventh (flat five)

D Minor 7 (b5)

1 b3 b5 b7 b9 9 11 b13



1

D mi7 (b5)



2

D mi7 (b5)



3

D mi7 (b5)



4 $Dm7^b5$

5 $Dm7^b5$

D diminished seventh

D Diminished 7th

1 $b3$ $b5$ $bb7$ Maj 7 9 11 $b13$

1 $D^{\circ}7$

2 $D^{\circ}7$

3 $D^{\circ}7$

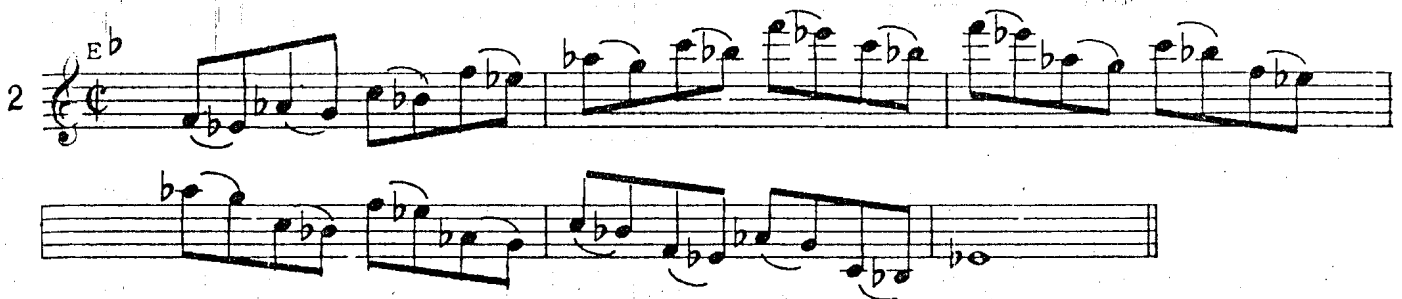
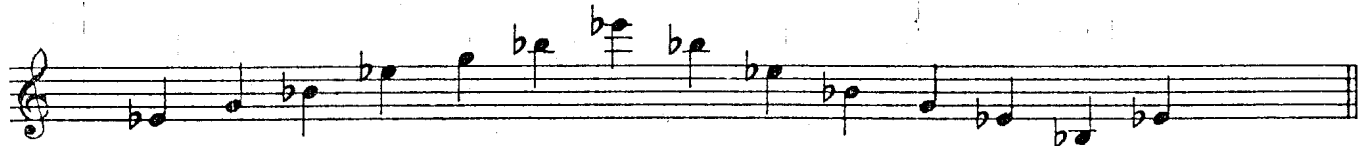
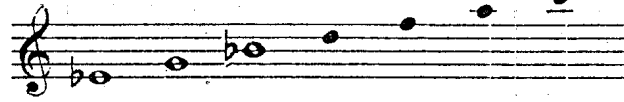
4 $D^{\circ}7$

5 $D^{\circ}7$

Eb major

1 3 5 Maj 7 9 #11 13(6)

E^b Major



4

Exercise 4 is in Eb major. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. It contains three measures of eighth notes. The second staff continues with eighth notes and includes a triplet of eighth notes. The third staff concludes the exercise with eighth notes and a final double bar line.

5

Exercise 5 is in Eb major. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. It contains three measures of eighth notes. The second staff continues with eighth notes and includes a triplet of eighth notes. The third staff concludes the exercise with eighth notes and a final double bar line.

Eb minor

1 b_3 5 Maj 7 9 13 (6)

Eb Minor

The Eb minor scale is shown on a single staff with a treble clef and a key signature of three flats (Bb, Eb, and Ab). The notes are Eb, F, G, Ab, Bb, C, D, and Eb. The scale is labeled with its constituent intervals: 1, b_3 , 5, Maj 7, 9, and 13 (6).

1

Exercise 1 is in Eb minor. The first staff begins with a treble clef, a key signature of three flats (Bb, Eb, and Ab), and a common time signature. It contains three measures of eighth notes. The second staff continues with eighth notes and includes a triplet of eighth notes. The third staff concludes the exercise with eighth notes and a final double bar line.

2 E^b mi

3 E^b mi

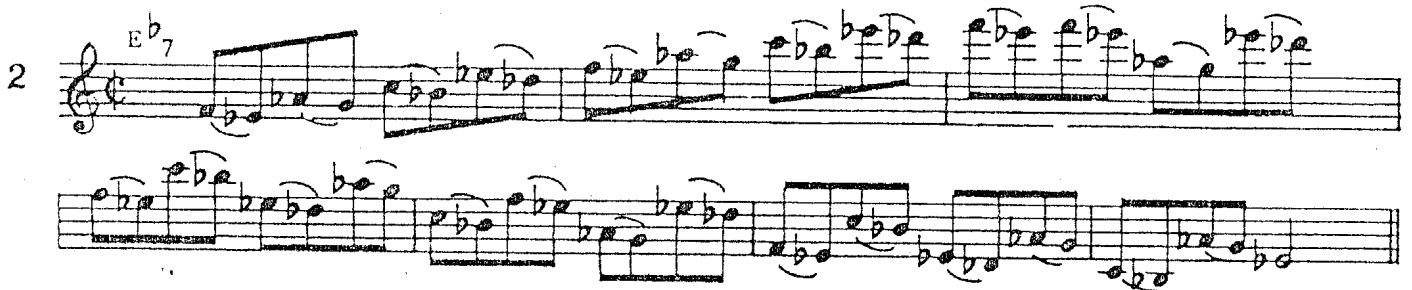
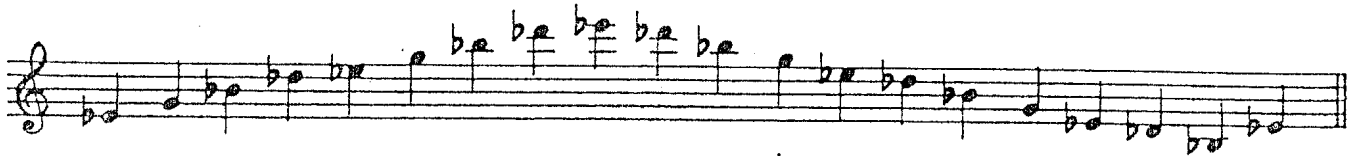
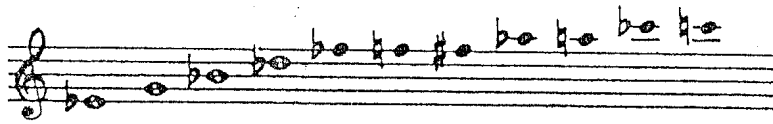
4 E^b mi

5 E^b mi

E^b seventh

1 3 5 ^b7 ^b9 9⁺ 11 11⁺ ^b13 13

E^b Dominant 7



4

Exercise 4 consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 7/4 time signature. The first measure contains a whole note chord labeled Eb7. The subsequent measures contain various melodic lines with eighth and sixteenth notes, some beamed together. The second and third staves continue the melodic development with similar rhythmic patterns and accidentals.

5

Exercise 5 consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 7/4 time signature. The first measure contains a whole note chord labeled Eb7. The subsequent measures contain various melodic lines with eighth and sixteenth notes, some beamed together. The second and third staves continue the melodic development with similar rhythmic patterns and accidentals.

Eb minor seventh

Eb Minor 7

A diagram showing the structure of the Eb Minor 7 chord. It consists of a treble clef, a key signature of one flat (Bb), and a 7/4 time signature. The first measure contains a whole note chord labeled Eb Minor 7. The subsequent measures contain various melodic lines with eighth and sixteenth notes, some beamed together. The second and third staves continue the melodic development with similar rhythmic patterns and accidentals.

1

Exercise 1 consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 7/4 time signature. The first measure contains a whole note chord labeled Eb mi7. The subsequent measures contain various melodic lines with eighth and sixteenth notes, some beamed together. The second and third staves continue the melodic development with similar rhythmic patterns and accidentals.

2

E^b mi7

3

E^b mi7

4

E^b mi7

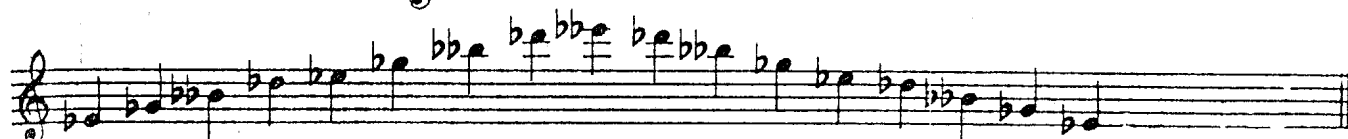
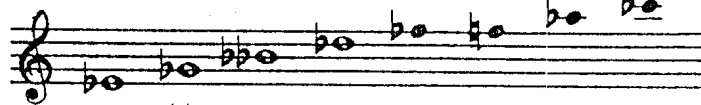
5

E^b mi7

Eb minor seventh (flat five)

1 b3 b5 b7 b9 9 11 b13

Eb Minor 7 (b5)



Eb mi7 (b5)

1



Eb mi7 (b5)

2



Eb mi7 (b5)

3



4 $E^b mi_7(b5)$

5 $E^b mi_7(b5)$

E^b diminished seventh

E^b Diminished 7th

1 $b3$ $b5$ $bb7$ Maj 7 9 11 $b13$

1 $E^b o_7$

2

System 2, measures 1-4. Treble clef, key signature of two flats (Bb, Eb), 7/8 time signature. The melody consists of eighth and sixteenth notes with various accidentals (flats, naturals).

3

System 3, measures 5-8. Treble clef, key signature of two flats (Bb, Eb), 7/8 time signature. This system features many triplet markings (indicated by a '3' in a circle) over groups of notes.

4

System 4, measures 9-12. Treble clef, key signature of two flats (Bb, Eb), 7/8 time signature. The notation includes various accidentals and rests.

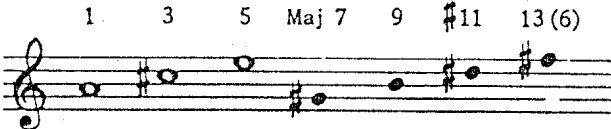
5

System 5, measures 13-16. Treble clef, key signature of two flats (Bb, Eb), 7/8 time signature. The notation includes various accidentals and rests.

A major

1 3 5 Maj 7 9 #11 13(6)

A Major



1

A



2

A



3

A



4

A

5

A

A minor

1 \flat_3 5 Maj 7 9 13(6)

A Minor

1

A mi

2

A mi

The musical score for 'A mi' is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth and sixteenth notes, many of which are beamed together. The second staff continues the melody, also featuring beamed notes and ending with a double bar line. The tempo marking 'Allegretto' is present at the bottom left of the page.

3

A mi

This musical score is for a piece titled "A mi". It is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody is characterized by frequent triplets, indicated by a bracket with the number "3" above the notes. The notes are primarily eighth and sixteenth notes. The score begins with a treble clef and a common time signature "C", which is then changed to 3/4. The piece concludes with a double bar line.

4

A mi

The image shows a handwritten musical score for a three-part setting of the hymn 'A mi'. The score is written on three staves. The first staff begins with a treble clef and a common time signature (C). The melody is written in a simple, clear hand. The second and third staves provide harmonic support, with the second staff using a key signature of one sharp (F#) and the third staff using a key signature of one flat (Bb). The music is arranged in a three-part setting, with each part having its own melodic line. The score is written on a piece of paper that has been aged and slightly discolored. There are some faint markings and a small number '4' in the top left corner, possibly indicating a page or measure number. The overall style is that of a personal or working manuscript.

5

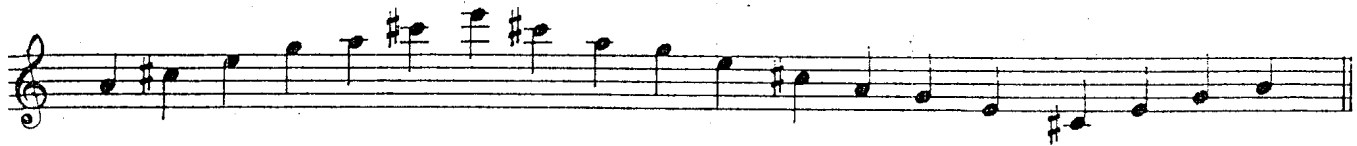
A mi

A musical score for a piece titled 'A mi'. The score is written on three staves. The first staff begins with a treble clef and a common time signature (C). The melody is written in a single line, with various note values including eighth and sixteenth notes. There are several measures of rests and some complex rhythmic patterns. The second and third staves continue the melody, with the third staff ending with a double bar line. The notation is somewhat sparse, with many notes beamed together in groups.

A seventh

A Dominant 7

1 3 5 $\flat 7$ $\flat 9$ 9 9⁺ 11 11⁺ $\flat 13$ 13



1

A₇

2

A₇

3

A₇

4

A₇

5

A₇

A minor seventh

1 $\flat 3$ 5 $\flat 7$ 9 $\flat 11$

A Minor 7

1

A_{mi}7

2 *A mi7*

3 *A mi7*

4 *A mi7*

5 *A mi7*

A Minor 7 (b_5)

1 b_3 b_5 b_7 b_9 9 11 b_{13}

1

A mi 7 (b5)

Handwritten musical notation for the first staff. It features a treble clef, a key signature of one sharp (F#), and a 7/4 time signature. The melody consists of eighth and sixteenth notes, with some beamed together. There are slurs over several groups of notes. The notation is handwritten and appears to be a student exercise or a draft.

2

A m7 (b5)

Handwritten musical notation for a guitar exercise. The first staff is in treble clef with a key signature of one flat (Bb) and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a descending line. The second staff is in bass clef and contains a bass line with eighth and sixteenth notes, some beamed together, and a descending line. The notation is handwritten and includes various musical symbols like slurs, ties, and accidentals.

3

A m₇ (b5)

The musical score consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The first measure is labeled 'A m₇ (b5)'. The music is composed of eighth and sixteenth notes, with many measures containing triplets indicated by a '3' over a bracket. The second and third staves continue the melodic and harmonic progression, also featuring numerous triplets and various accidentals (sharps, flats, and naturals). The notation is dense, with many beamed notes and complex rhythmic patterns.

4

A musical score for the song 'The Rose Tree'. The score is written on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The first measure of the first staff is labeled 'A mi7 b5'. The melody is written on the first staff, and the accompaniment is written on the second and third staves. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed eighth notes. The accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The song ends with a final measure on the first staff.

5

Am 7 b_5

A diminished seventh

A Diminished 7th

1

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The first staff is a single melodic line. The second and third staves are for a piano accompaniment, with the second staff starting with a treble clef and a key signature of one sharp (F#), and the third staff starting with a bass clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). The title 'The Rose Tree' is written in a decorative font at the top right.

2 $A^{\circ}7$



3 $A^{\circ}7$



4 $A^{\circ}7$



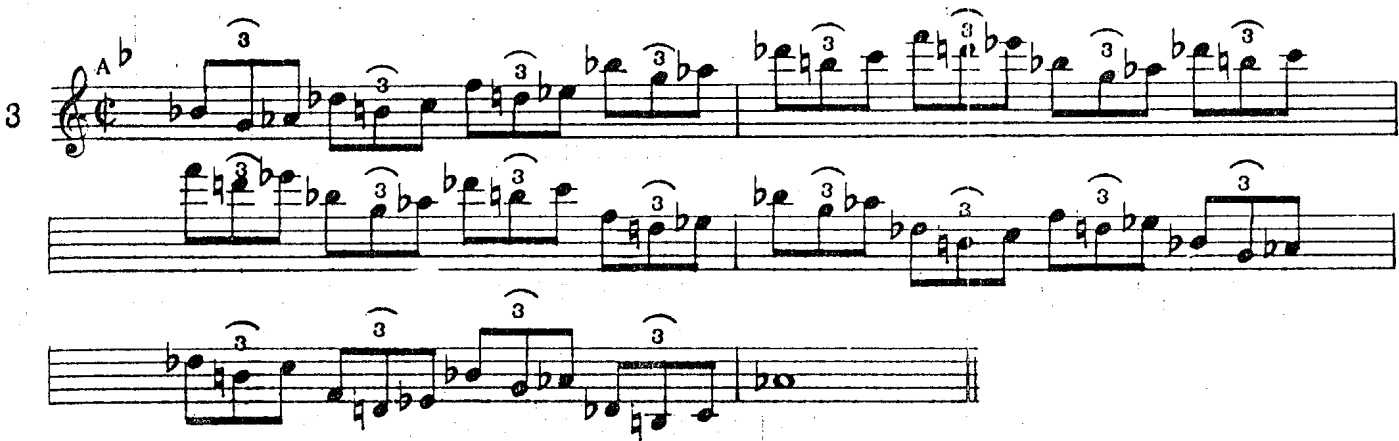
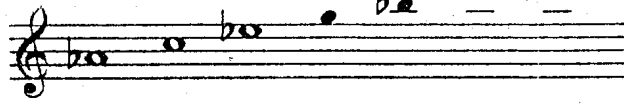
5 $A^{\circ}7$



Ab major

1 3 5 Maj 7 9 #11 13(6)

Ab Major



4

Exercise 4: Ab minor scale, measures 1-4. The notation is in treble clef with a key signature of two flats (Ab and Bb). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes in the final measure.

5

Exercise 5: Ab minor scale, measures 1-4. The notation is in treble clef with a key signature of two flats (Ab and Bb). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes in the final measure.

Ab minor

1 b3 5 Maj 7 9 13(6)

Ab Minor

Ab Minor triad: A half note Ab, a half note Bb, and a whole note Cb.

Ab minor scale, measures 5-8. The notation is in treble clef with a key signature of two flats (Ab and Bb). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes in the final measure.

1

Ab mi

Exercise 1: Ab minor scale, measures 1-4. The notation is in treble clef with a key signature of two flats (Ab and Bb). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes in the final measure.

2 *Ab mi*

Exercise 2, measures 1-4. Treble clef, key signature of two flats (Bb, Eb). The melody consists of eighth and sixteenth notes, mostly descending. The bass line follows a similar pattern with some rests.

3 *Ab mi*

Exercise 3, measures 1-4. Treble clef, key signature of two flats (Bb, Eb). The melody features many triplets of eighth notes. The bass line also contains triplets and rests.

4 *Ab mi*

Exercise 4, measures 1-4. Treble clef, key signature of two flats (Bb, Eb). The melody is more complex with sixteenth and thirty-second notes. The bass line is also intricate with many sixteenth notes.

5 *Ab mi*

Exercise 5, measures 1-4. Treble clef, key signature of two flats (Bb, Eb). The melody continues with sixteenth and thirty-second notes. The bass line is also intricate with many sixteenth notes.

Ab seventh

A^b Dominant 7

A single staff of handwritten musical notation. It begins with a treble clef. The melody consists of several measures of music, featuring notes with various accidentals (sharps and flats) and some beamed eighth notes. The notation is written in ink on a piece of lined paper.

2

Handwritten musical notation for a two-staff piece. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The melody consists of eighth and sixteenth notes, with some slurs and ties. The second staff continues the melody, also featuring slurs and ties. The notation is handwritten and appears to be a student exercise or a draft.

3

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The melody is characterized by frequent triplets, indicated by a '3' over a bracketed group of three notes. The second and third staves continue the melody, also featuring triplets. The notation includes various note values, rests, and bar lines. The overall style is that of a handwritten manuscript.

4 A^b_7

5 A^b_7

Ab minor seventh

1 b_3 5 b_7 9 11

A^b Minor 7

1 A^b_{mi7}

2 $A^b mi7$

3 $A^b mi7$

4 $A^b mi7$

5 $A^b mi7$

Ab minor seventh (flat five)

1 \flat_3 \flat_5 \flat_7 \flat_9 9 11 \flat_{13}

Ab Minor 7 (\flat_5)

1 Ab m7 (\flat_5)

2 Ab m7 (\flat_5)

3 Ab m7 (\flat_5)

4 $A^b m_7(b5)$

5 $A^b m_7(b5)$

A^b diminished seventh

A^b Diminished 7th

1 b_3 b_5 bb_7 Maj 7 9 11 b_{13}

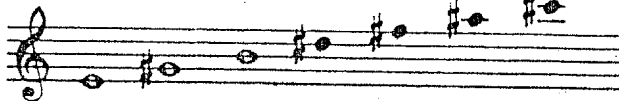
1 A^b_7



E major

1 3 5 Maj 7 9 #11 13(6)

E Major



1

E



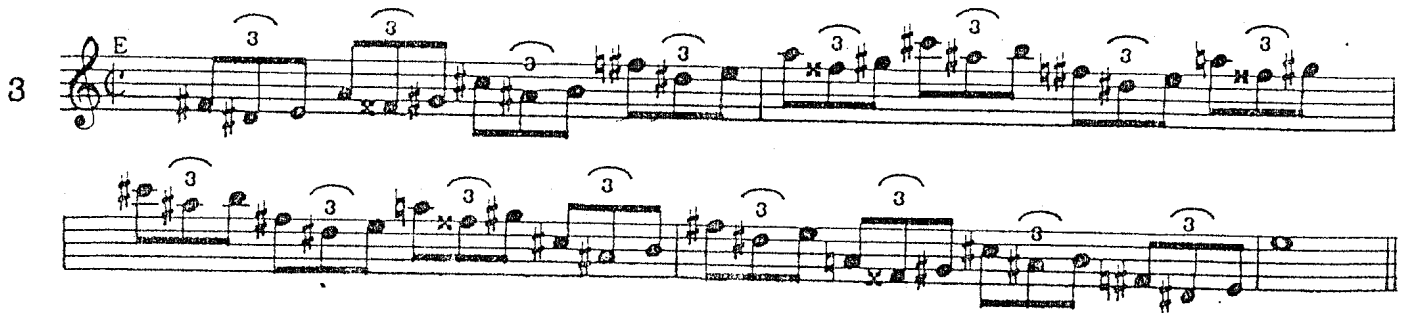
2

E



3

E



4

E

5

E

E minor

1 \flat_3 5 Maj 7 9 13 (6)

E Minor

1

E mi

2 E mi

Exercise 2 consists of four measures. The first measure starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, 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E seventh

1 3 5 $b7$ $b9$ 9 9^+ 11 11^+ $b13$ 13

E Dominant 7



1

E₇

2

E₇

3

E₇

4

E₇

5

E₇

E minor seventh

1 $\flat 3$ 5 $\flat 7$ 9 11

E Minor 7

1

E_{mi}7

2

Emi7

3

Emi7

4

Emi7


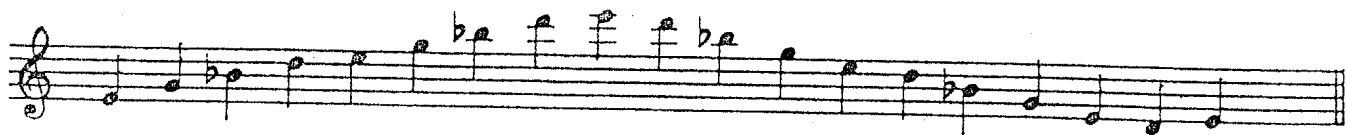
5

Emi7

E minor seventh (flat five)

1 $\flat 3$ $\flat 5$ $\flat 7$ $\flat 9$ 9 11 $\flat 13$

E Minor 7 ($\flat 5$)

A musical staff in treble clef showing the notes of an E minor 7 (flat 5) chord: E (quarter), G (quarter), Bb (quarter), D (quarter), F (quarter), A (quarter), and C (half).A musical staff in treble clef showing the E minor 7 (flat 5) scale: E (quarter), F (quarter), G (quarter), Ab (quarter), Bb (quarter), C (quarter), D (quarter), Eb (quarter), F (quarter), G (quarter), Ab (quarter), Bb (quarter), C (quarter), D (quarter), Eb (quarter), F (quarter), and E (half).

1 E mi7 ($\flat 5$)

A musical staff in treble clef showing a scale exercise for E minor 7 (flat 5). It consists of two lines of music. The first line contains 16 eighth notes, and the second line contains 16 eighth notes. The notes are: E, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, E. The exercise is marked with a '1' and the chord name 'E mi7 (b5)'.

2 E mi7 ($\flat 5$)

A musical staff in treble clef showing a scale exercise for E minor 7 (flat 5). It consists of two lines of music. The first line contains 16 eighth notes, and the second line contains 16 eighth notes. The notes are: E, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, E. The exercise is marked with a '2' and the chord name 'E mi7 (b5)'.

3 E mi7 ($\flat 5$)

A musical staff in treble clef showing a scale exercise for E minor 7 (flat 5). It consists of three lines of music. The first line contains 16 eighth notes, the second line contains 16 eighth notes, and the third line contains 16 eighth notes. The notes are: E, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, E. The exercise is marked with a '3' and the chord name 'E mi7 (b5)'. The exercise includes triplets and slurs.

4 $E_{mi}7^{\flat 5}$

5 $E_{mi}7^{\flat 5}$

E diminished seventh

E Diminished 7th

1 $\flat 3$ $\flat 5$ $\flat \flat 7$ Maj 7 9 11 $\flat 13$

1 $E^{\circ}7$

2 $E^{\circ}7$

System 2, measures 1-2. Treble and bass staves with complex chromatic patterns and slurs.

$E^{\circ}7$

System 3, measures 3-4. Treble and bass staves with triplets and slurs.

4 $E^{\circ}7$

System 4, measures 5-6. Treble and bass staves with complex chromatic patterns and slurs.

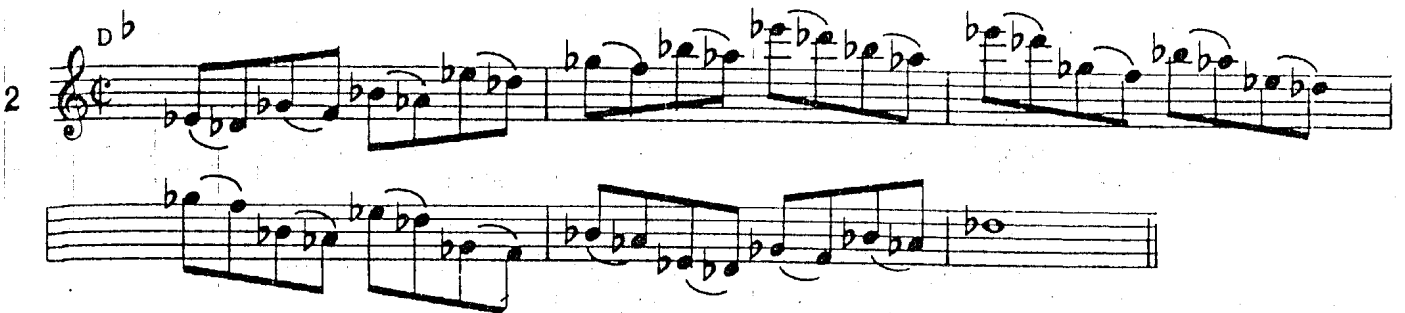
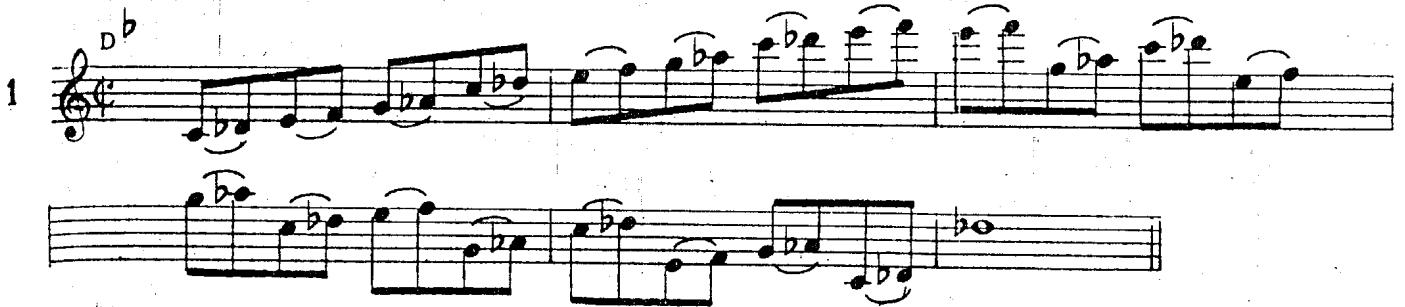
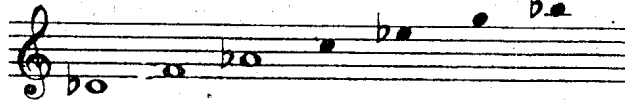
5 $E^{\circ}7$

System 5, measures 7-8. Treble and bass staves with complex chromatic patterns and slurs.

Db major

1 3 5 Maj 7 9 11 13(6)

D^b Major



4

5

Db minor

1 $\flat 3$ 5 Maj 7 9 13 (6)

Db Minor

1

Db mi

2 *Db mi*

Exercise 2 consists of four measures. The first measure starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody begins with a half note D-flat (labeled 'mi') followed by eighth notes. The bass line follows a similar pattern. The next three measures continue the melodic and harmonic progression with various eighth and sixteenth note patterns, all maintaining the one-flat key signature.

3 *Db mi*

Exercise 3 consists of four measures. The first measure starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody begins with a half note D-flat (labeled 'mi') followed by eighth notes. The bass line follows a similar pattern. The next three measures continue the melodic and harmonic progression with various eighth and sixteenth note patterns, all maintaining the one-flat key signature.

4 *Db mi*

Exercise 4 consists of four measures. The first measure starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody begins with a half note D-flat (labeled 'mi') followed by eighth notes. The bass line follows a similar pattern. The next three measures continue the melodic and harmonic progression with various eighth and sixteenth note patterns, all maintaining the one-flat key signature.

5 *Db mi*

Exercise 5 consists of four measures. The first measure starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody begins with a half note D-flat (labeled 'mi') followed by eighth notes. The bass line follows a similar pattern. The next three measures continue the melodic and harmonic progression with various eighth and sixteenth note patterns, all maintaining the one-flat key signature.

Db seventh

1 3 5 ~~b7~~ ~~b9~~ 9 9⁺ 11 11⁺ ~~bb~~ 13 ~~qb~~ 13

D^b Dominant 7

1 

2 

3

A musical score for the song 'The Rose Tree'. The score is written on three systems of staves. The first system has a treble clef and a key signature of one flat (Bb), indicated by a 'Db7' symbol. The melody is written on the top staff, and the accompaniment is on the bottom staff. The second system continues the melody and accompaniment. The third system also continues the melody and accompaniment. The melody features many triplets, indicated by a '3' over a bracket. The accompaniment consists of chords and single notes. The score ends with a double bar line.

4

5

Db minor seventh

1 $b3$ 5 $b7$ 9 11

D \flat Minor 7

1

2 $D^b mi7$

3 $D^b mi7$

4 $D^b mi7$

5 $D^b mi7$

Db minor seventh (flat five)

D^b Minor 7 (b⁵)

1 ^b3 ^b5 ^b7 9

1

$\text{Db m}7 (\text{b}5)$

Handwritten musical notation for a $\text{Db m}7 (\text{b}5)$ chord progression. The notation is written on three staves. The first staff begins with a treble clef and a key signature of two flats (Bb and Eb). The first measure contains a $\text{Db m}7 (\text{b}5)$ chord, indicated by a flat and a 'b' over the 'm'. The subsequent measures show a sequence of notes and chords, including a Bb major triad (Bb, D, F) and a Bb minor triad (Bb, D, Fb). The second staff continues the progression with various chords and notes, including a Bb major triad (Bb, D, F) and a Bb minor triad (Bb, D, Fb). The third staff concludes the progression with a Bb major triad (Bb, D, F) and a Bb minor triad (Bb, D, Fb).

2

Db mi7 (b5)

3

Db mi7 (b5)

4 $D\flat mi_7(b5)$

5 $D\flat mi_7(b5)$

$D\flat$ diminished seventh

$D\flat$ Diminished 7th

1 $\flat 3 \flat 5 \flat\flat 7$ Maj 7 9 11 $\flat 13$

1 $D\flat_7$

2 $D\flat^{\circ}7$

3 $D\flat^{\circ}7$

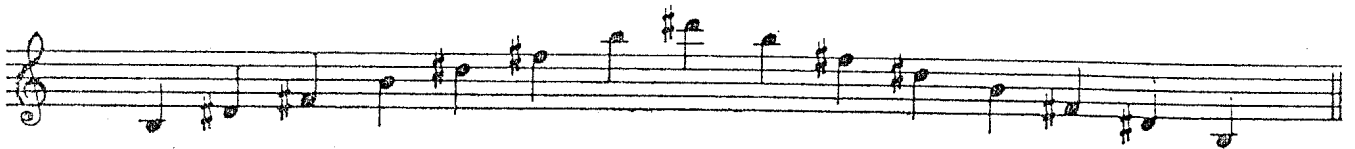

4 $D\flat^{\circ}7$

5 $D\flat^{\circ}7$


B major

1 3 5 Maj 7 9 #11 13(6)

B Major



1



2



3



4 **B**

5 **B**

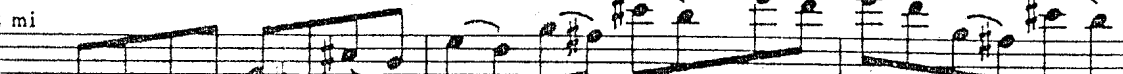
B minor

1 \flat_3 5 Maj 7 9 13(6)

B Minor

1 **B mi**

2



3

B mi

The musical score for 'B mi' consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth notes, many of which are grouped in triplets, indicated by a '3' and a slur above the notes. The second staff continues this melodic line with more eighth notes and triplets. The third staff concludes the piece with a final whole note on a G# and a double bar line.

4

A musical score for the song 'The Rose Tree'. It consists of three staves. The first staff begins with a treble clef, a common time signature 'C', and the instruction 'B mi'. The melody is written on a five-line staff with various note values and rests. The second and third staves continue the melody. The score is printed in black ink on a white background.

5

Bmi

The image shows a musical score for three staves. The first staff begins with a treble clef and a common time signature. The music is written in a key with one sharp (F#) and consists of a series of eighth and sixteenth notes, some beamed together. The second and third staves continue the melody. The third staff ends with a double bar line.

B seventh

B Dominant 7

1 3 5 $b7$ $b9$ 9 $\#9$ 11 $\#11$ $b13$ 13

1

B_7

2

B_7

3

B_7

4

B₇

Exercise 4 consists of three staves of music. The first staff begins with a treble clef, a common time signature, and a B₇ chord symbol. The music features a complex, fast-paced melodic line with many accidentals (sharps and naturals) and a steady eighth-note accompaniment. The second and third staves continue this intricate pattern.

5

B₇

Exercise 5 consists of three staves of music. The first staff begins with a treble clef, a common time signature, and a B₇ chord symbol. The music features a complex, fast-paced melodic line with many accidentals and a steady eighth-note accompaniment. The second and third staves continue this intricate pattern.

B minor seventh

B Minor 7

1 $\flat 3$ 5 $\flat 7$ 9 11

The B Minor 7 scale is shown on a single staff with a treble clef. The notes are B, D, F, A, C, and E, with the following fingerings indicated above them: 1, $\flat 3$, 5, $\flat 7$, 9, and 11.

A single staff of music showing a B minor seventh scale exercise. The notes are B, D, F, A, C, and E, with the following fingerings indicated above them: 1, $\flat 3$, 5, $\flat 7$, 9, and 11.

1

Bmi₇

Exercise 1 consists of two staves of music. The first staff begins with a treble clef, a common time signature, and a Bmi₇ chord symbol. The music features a complex, fast-paced melodic line with many accidentals and a steady eighth-note accompaniment. The second staff continues this intricate pattern.

2 **Bmi 7**

System 2, measures 1-4. Treble clef, C major. Measures 1-2: eighth-note runs. Measures 3-4: quarter-note runs. Chord Bmi 7 is indicated at the start.

3 **Bmi 7**

System 3, measures 1-4. Treble clef, C major. Measures 1-2: eighth-note runs with triplets. Measures 3-4: quarter-note runs with triplets. Chord Bmi 7 is indicated at the start.

4 **Bmi 7**

System 4, measures 1-4. Treble clef, C major. Measures 1-2: eighth-note runs. Measures 3-4: quarter-note runs. Chord Bmi 7 is indicated at the start.

5 **Bmi 7**

System 5, measures 1-4. Treble clef, C major. Measures 1-2: eighth-note runs. Measures 3-4: quarter-note runs. Chord Bmi 7 is indicated at the start.

B minor seventh (flat five)


B Minor 7 (b5)

The first staff of music is written on a five-line treble clef. It begins with a common time signature 'C'. The melody consists of the following notes: C4 (half note), D4 (quarter note), E4 (quarter note), F4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note), B4 (quarter note), A4 (quarter note), G4 (quarter note), F4 (quarter note), E4 (quarter note), D4 (quarter note), and C4 (half note). The notes are written in a simple, hand-drawn style.

1

A musical score for a piece titled "Bmi 7 (bs)". The score is written on two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The first measure of the top staff contains the text "Bmi 7 (bs)". The melody in the top staff consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bottom staff continues the melody with similar note values and rests. The score is written in a standard musical notation style with a key signature of one flat.

2



B mi 7 (b5)

3

Bmi 7 (b5)

This musical score is for a piece titled 'Bmi 7 (b5)'. It is written for a single melodic instrument, likely a guitar, as indicated by the 'Bmi' (Bass Major) and '7 (b5)' (Dominant Seventh Flat Fifth) chord symbols. The music is composed of a continuous stream of triplets across three staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The melodic line is highly rhythmic and technically demanding, featuring numerous triplets of eighth and sixteenth notes. The bass line, which is not explicitly written but implied by the chord symbols, would provide a steady accompaniment. The overall style is that of a complex, improvisational piece, possibly from a jazz or experimental music context.

4 $Bm_7^{\flat 5}$

Exercise 4: Musical notation for a B diminished seventh chord and its extensions. The exercise is written in treble and bass staves, showing various voicings and fingerings.

5 $Bm_7^{\flat 5}$

Exercise 5: Musical notation for a B diminished seventh chord and its extensions. The exercise is written in treble and bass staves, showing various voicings and fingerings.

B diminished seventh

B Diminished 7th

1 $\flat 3$ $\flat 5$ $\flat \flat 7$ Maj 7 9 11 $\flat 13$

Diagram illustrating the structure of the B Diminished 7th chord, showing the intervals: 1, $\flat 3$, $\flat 5$, $\flat \flat 7$, Maj 7, 9, 11, $\flat 13$.

Single staff musical notation for the B Diminished 7th chord.

1 $B^{\circ 7}$

Exercise 1: Musical notation for a B diminished seventh chord and its extensions. The exercise is written in treble and bass staves, showing various voicings and fingerings.

2 $B^{\circ}7$

System 2, measures 1-4. Treble and bass staves. Treble staff starts with a treble clef and a key signature of one sharp (F#). The bass staff starts with a bass clef. The music consists of eighth and sixteenth notes with various accidentals (sharps, flats, naturals).

3 $B^{\circ}7$

System 3, measures 5-8. Treble and bass staves. Treble staff starts with a treble clef and a key signature of one sharp (F#). The bass staff starts with a bass clef. The music features several triplet markings (indicated by a '3' in a circle) over groups of eighth notes.

4 $B^{\circ}7$

System 4, measures 9-12. Treble and bass staves. Treble staff starts with a treble clef and a key signature of one sharp (F#). The bass staff starts with a bass clef. The music consists of eighth and sixteenth notes with various accidentals (sharps, flats, naturals).

5 $B^{\circ}7$

System 5, measures 13-16. Treble and bass staves. Treble staff starts with a treble clef and a key signature of one sharp (F#). The bass staff starts with a bass clef. The music consists of eighth and sixteenth notes with various accidentals (sharps, flats, naturals).

Gb major

1 3 5 Maj 7 9, #11 13(6)

Gb Major

1

2

3

4

5

Gb minor

1 b3 5 Maj 7 9 13(6)

Gb Minor

1

2

G^b mi

Musical notation for exercise 2, first system. Treble clef, C major key signature. The melody starts on G4 (labeled G^b mi) and moves through various intervals, including descending and ascending lines. The bass line provides harmonic support with similar intervals.

3

G^b mi

Musical notation for exercise 3, first system. Treble clef, C major key signature. The melody features several triplet markings (3) over groups of notes. The bass line also includes triplet markings. The exercise is characterized by complex rhythmic patterns and intervallic leaps.

4

G^b mi

Musical notation for exercise 4, first system. Treble clef, C major key signature. The melody is highly chromatic, featuring many flats and naturals. The bass line follows a similar chromatic path. The exercise is marked by frequent intervallic leaps and a dense harmonic texture.

5

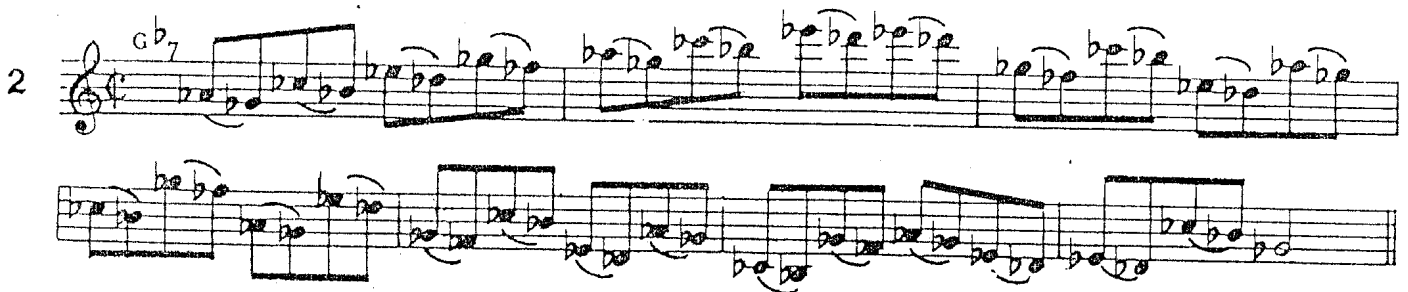
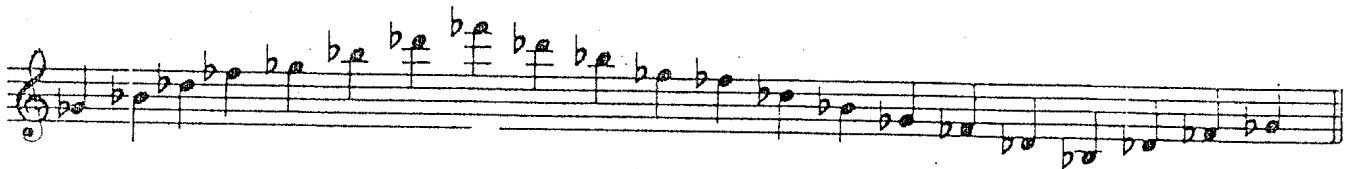
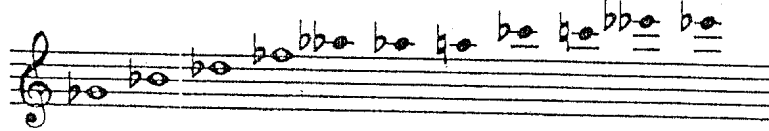
G^b mi

Musical notation for exercise 5, first system. Treble clef, C major key signature. The melody is highly chromatic, featuring many flats and naturals. The bass line follows a similar chromatic path. The exercise is marked by frequent intervallic leaps and a dense harmonic texture.

Gb seventh

1 3 5 b7 b9 9 9+ 11 11+ b13 13

G^b Dominant 7



4

Exercise 4: A musical exercise in Gb7. It consists of three staves. The first staff begins with a Gb7 chord and a descending chromatic scale from Gb to Bb. The second and third staves continue the descending chromatic scale, with the third staff ending on Bb.

5

Exercise 5: A musical exercise in Gb7. It consists of three staves. The first staff begins with a Gb7 chord and a descending chromatic scale from Gb to Bb. The second and third staves continue the descending chromatic scale, with the third staff ending on Bb.

Gb minor seventh

1 \flat_3 5 \flat_7 9 11

G \flat Minor 7

Diagram showing the G \flat Minor 7 chord structure: 1, \flat_3 , 5, \flat_7 , 9, 11. The notation shows the chord in G \flat minor, with notes G \flat , B \flat , D \flat , F \flat , A \flat , and C \flat .

1

Exercise 1: A musical exercise in Gbmi7. It consists of two staves. The first staff begins with a Gbmi7 chord and a descending chromatic scale from Gb to Bb. The second staff continues the descending chromatic scale, with the exercise ending on Bb.

2 $G^b mi7$

3 $G^b mi7$

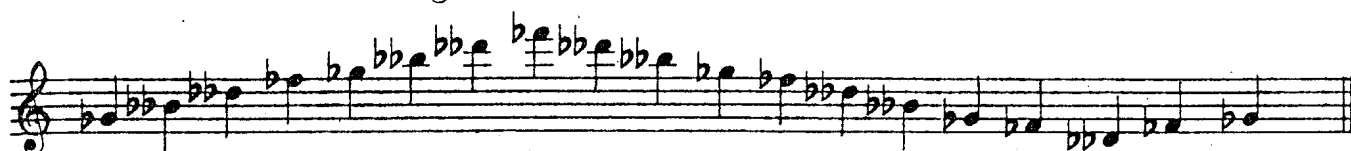
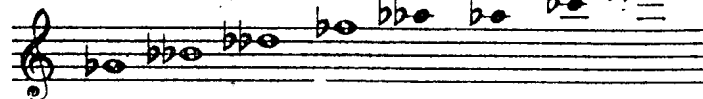
4 $G^b mi7$

5 $G^b mi7$

Gb minor seventh (flat five)

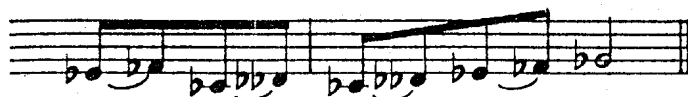
1 b3 b5 b7 b9 9 11 b13

Gb Minor 7 (b5)



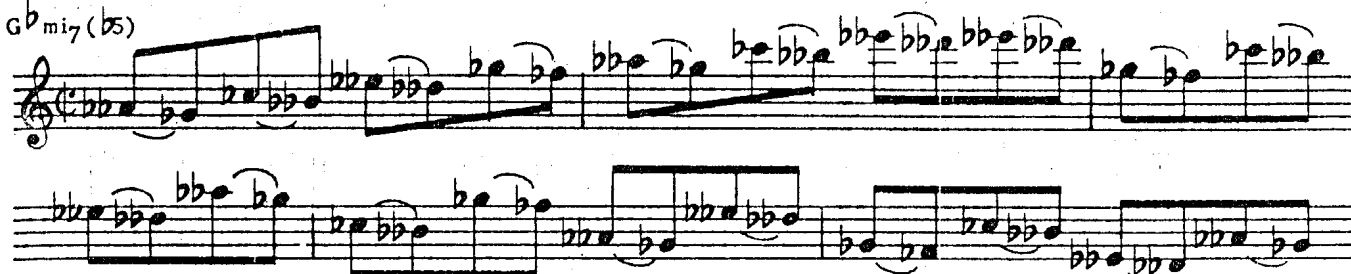
Gb mi7 (b5)

1



Gb mi7 (b5)

2



Gb mi7 (b5)

3



4 $G^b mi_7(b5)$

5 $G^b mi_7(b5)$

G^b diminished seventh

1 b_3 b_5 bb_7 Maj 7 9 11 b_{13}

G^b Diminished 7th

1 G^b_7

2

G^b_7

3

G^b_7

4

G^b_7

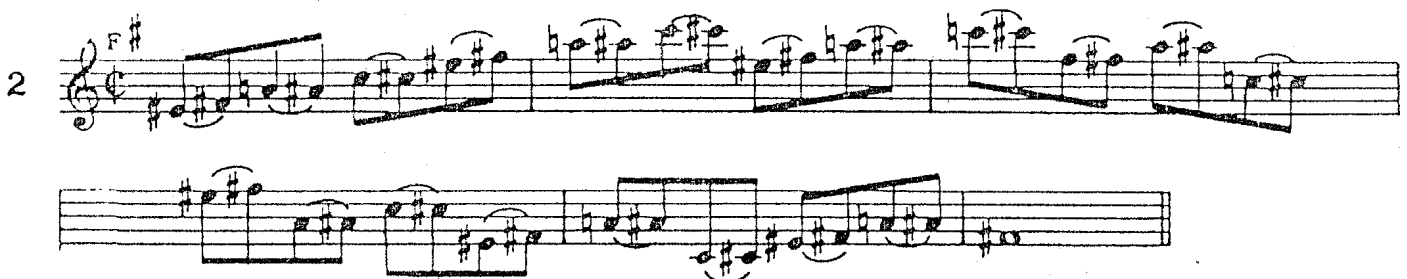
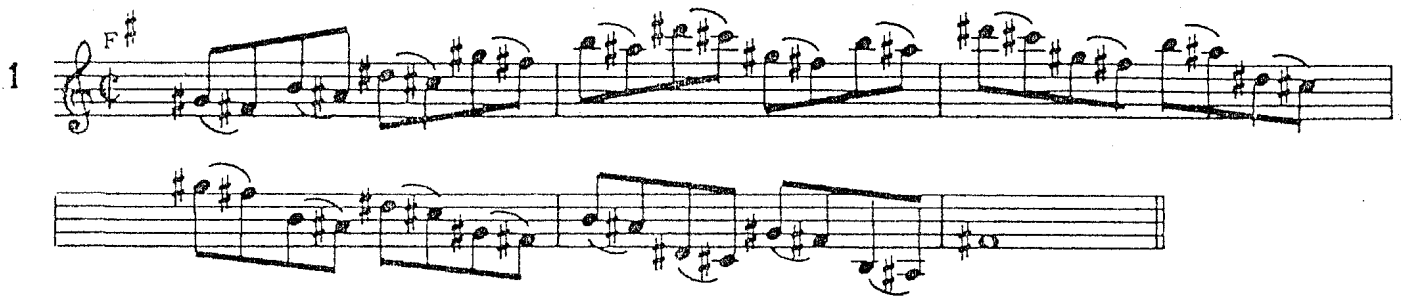
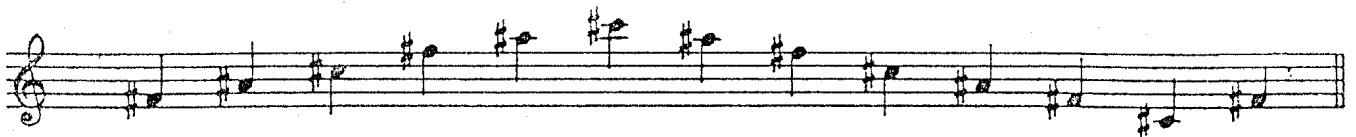
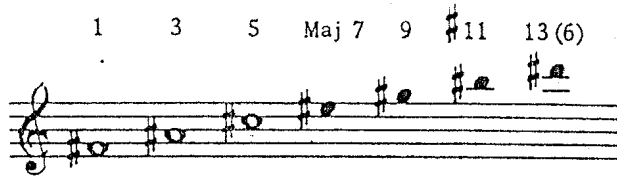
5

G^b_7

F# major

1 3 5 Maj 7 9 #11 13(6)

F# Major



4

F#

5

F#

F# minor

1 b3 5 Maj 7 9 13 (6)

F# Minor

1

F# mi

2 $F\sharp$ mi

Exercise 2, measures 1-4. Treble clef, key of F# minor. The melody consists of eighth and sixteenth notes with slurs. The bass line consists of eighth notes with slurs.

3 $F\sharp$ mi

Exercise 3, measures 1-4. Treble clef, key of F# minor. The melody consists of eighth notes with triplets. The bass line consists of eighth notes with slurs.

4 $F\sharp$ mi

Exercise 4, measures 1-4. Treble clef, key of F# minor. The melody consists of eighth and sixteenth notes with slurs. The bass line consists of eighth notes with slurs.

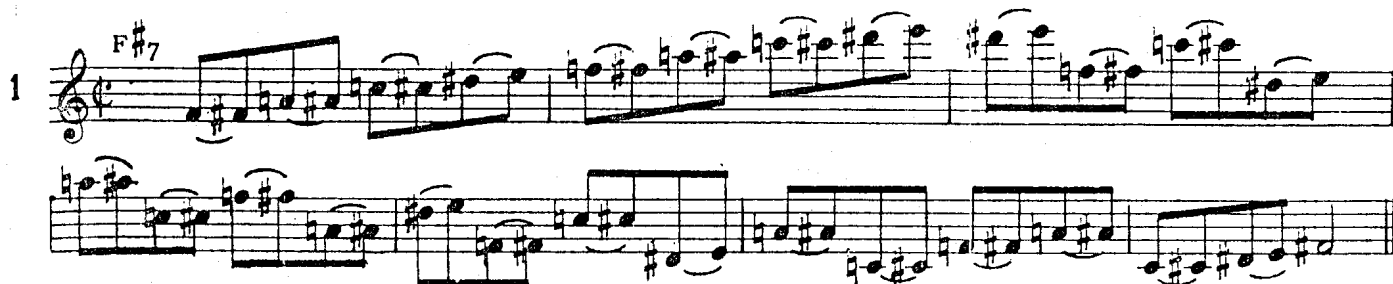
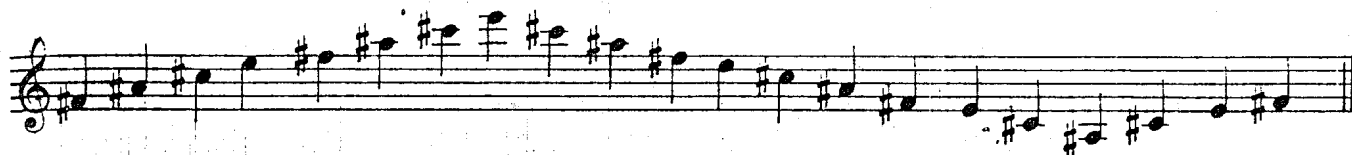
5 $F\sharp$ mi

Exercise 5, measures 1-4. Treble clef, key of F# minor. The melody consists of eighth and sixteenth notes with slurs. The bass line consists of eighth notes with slurs.

F# seventh

1 3 5 b7 b9 9 9+ 11 11+ b13 13

F# Dominant 7



4

F#7

5

F#7

F# minor seventh

1 b3 5 b7 9 11

F# Minor 7

1

F#mi7

2 

3 

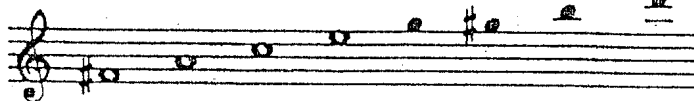
4 

5 

F# minor seventh (flat five)

1 b3 b5 b7 b9 9 11 b13

F# Minor 7 (b5)



4 $F\sharp mi_7(b5)$

5 $F\sharp mi_7(b5)$

$F\sharp$ diminished seventh

$F\sharp$ Diminished 7th

1 b_3 b_5 bb_7 Maj 7 9 11 b_{13}

1 $F\sharp_7$

2

System 2, measures 1-2. Treble clef, F#7 chord. Measure 1: G4, A4, B4, C5. Measure 2: B4, A4, G4, F#4. Both measures have a half note duration.

3

System 3, measures 3-4. Treble clef, F#7 chord. Measure 3: G4, A4, B4, C5. Measure 4: B4, A4, G4, F#4. Both measures have a half note duration.

4

System 4, measures 5-6. Treble clef, F#7 chord. Measure 5: G4, A4, B4, C5. Measure 6: B4, A4, G4, F#4. Both measures have a half note duration.

5

System 5, measures 7-8. Treble clef, F#7 chord. Measure 7: G4, A4, B4, C5. Measure 8: B4, A4, G4, F#4. Both measures have a half note duration.

Cb major

1 3 5 Maj 7 9 #11 13(6)

Cb Major

1

2

3

4

5

Cb minor

1 $\flat 3$ 5 Maj 7 9 13(6)

CbMinor

1

Cb mi

2

cb mi

3

cb mi

4

cb mi

5

cb mi

Cb seventh

C^b Dominant 7

[illegible]

1

Handwritten musical notation for a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'.

2

Handwritten musical score for a piece in C-flat major (Cb7). The score consists of three staves. The first staff begins with a treble clef and a key signature of two flats (Cb7). The melody is written in a series of eighth and sixteenth notes, with many accidentals (flats and naturals) indicating a complex harmonic structure. The second and third staves continue the melody, also featuring numerous accidentals and slurs. The notation is dense and appears to be a student exercise or a study piece.

3

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in eighth and sixteenth notes, with many triplets indicated by a '3' over a bracket. The second and third staves continue the melody. The notation is handwritten and somewhat informal.

4 cb_7

5 cb_7

Cb minor seventh

1 b_3 5 b_7 9 11

Cb Minor 7

1 $cb_{mi}7$

2 $C^b mi 7$

Exercise 2 is a melodic exercise in C-flat minor 7th mode. It consists of two staves. The top staff begins with a treble clef and a key signature of three flats (C-flat, F-flat, B-flat). The melody is written in eighth and sixteenth notes, with some slurs. The bottom staff continues the melody, also using eighth and sixteenth notes, with some slurs and ties.

3 $C^b mi 7$

Exercise 3 is a melodic exercise in C-flat minor 7th mode. It consists of two staves. The top staff begins with a treble clef and a key signature of three flats. The melody is written in eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a bracket) and slurs. The bottom staff continues the melody, also using eighth and sixteenth notes, with triplet markings and slurs.

4 $C^b mi 7$

Exercise 4 is a melodic exercise in C-flat minor 7th mode. It consists of two staves. The top staff begins with a treble clef and a key signature of three flats. The melody is written in eighth and sixteenth notes, with some slurs. The bottom staff continues the melody, also using eighth and sixteenth notes, with some slurs and ties.

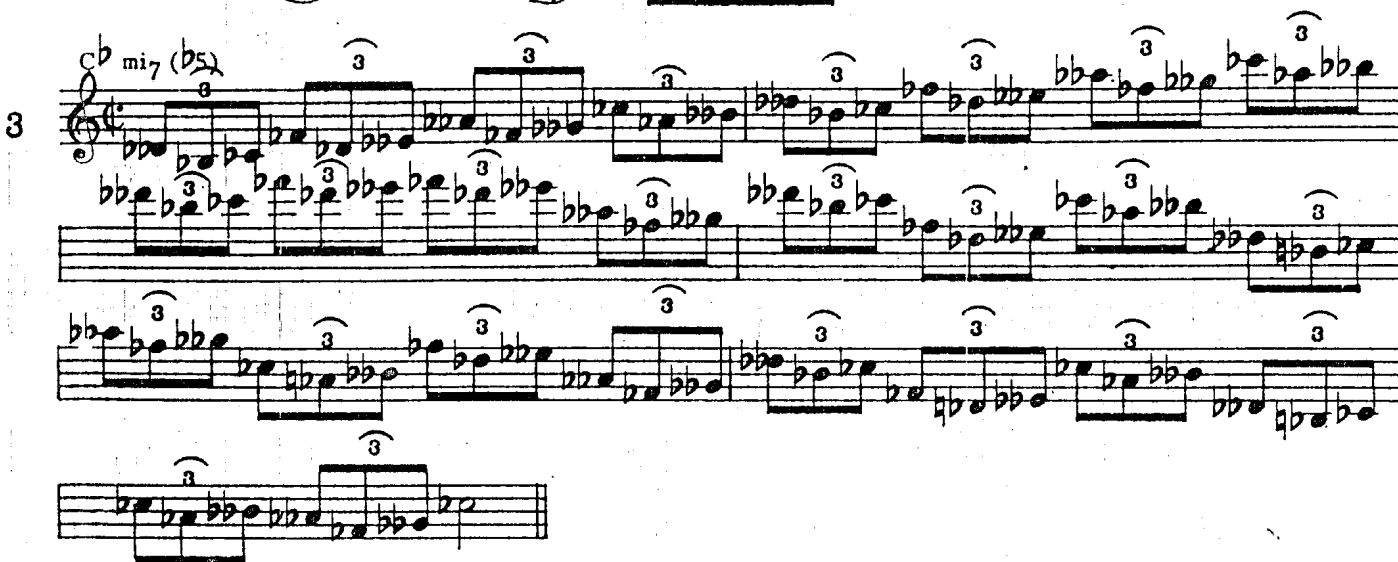
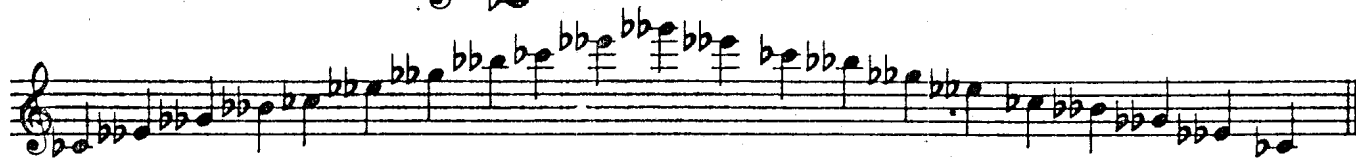
5 $C^b mi 7$

Exercise 5 is a melodic exercise in C-flat minor 7th mode. It consists of two staves. The top staff begins with a treble clef and a key signature of three flats. The melody is written in eighth and sixteenth notes, with some slurs. The bottom staff continues the melody, also using eighth and sixteenth notes, with some slurs and ties.

Cb minor seventh (flat five)

1 b3 b5 b7 b9 9 11 b13

Cb Minor 7 (b5)



4 $Cb_{mi7} (b5)$

5 $Cb_{mi7} (b5)$

Cb diminished seventh

Cb Diminished 7th

1 b_3 b_5 bb_7 Maj 7 9 11 b_{13}

1 Cb_{b7}

2 cb_7

System 2, measures 1-2. Treble and bass staves. Treble staff starts with a cb_7 chord symbol. The music consists of eighth and sixteenth notes, mostly descending in the treble and ascending in the bass.

3 cb_7

System 3, measures 3-4. Treble and bass staves. Treble staff starts with a cb_7 chord symbol. Measures 3 and 4 contain triplets of eighth notes in both staves, indicated by a '3' and a slur.

4 cb_7

System 4, measures 5-6. Treble and bass staves. Treble staff starts with a cb_7 chord symbol. The music continues with eighth and sixteenth notes, showing some chromatic movement.

5 cb_7

System 5, measures 7-8. Treble and bass staves. Treble staff starts with a cb_7 chord symbol. The music concludes with a final chord in measure 8.

C# major

1 3 5 Maj 7 9 #11 13(6)

C# Major

1

2

3

4

5

C# minor

1 $\flat 3$ 5 Maj 7 9 13(6)

C# Minor

1

C# mi

2 C# mi

3 C# mi

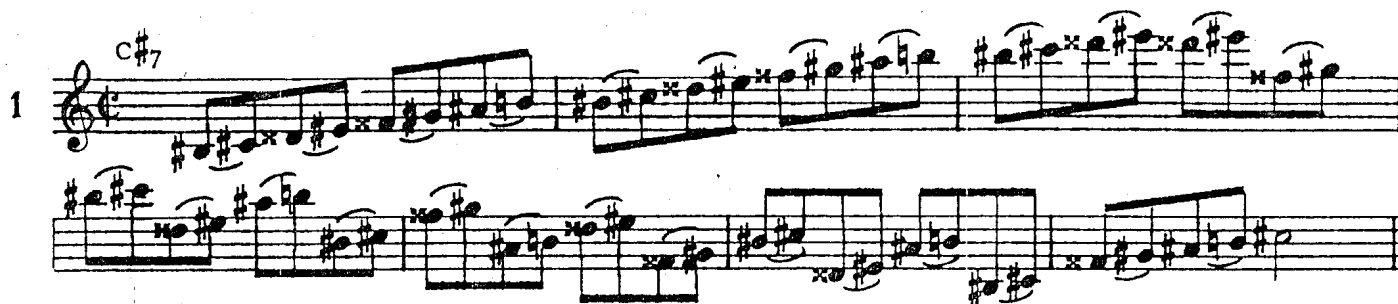
4 C# mi

5 C# mi

C# seventh

1 3 5 b7 b9 9 #9 11 #11 b13 13

C# Dominant 7



4

C#7

5

C#7

C# minor seventh

C# Minor 7

1 b3 5 b7 9 11

1

C#mi7

2. $C\sharp mi 7$

Exercise 2 consists of four measures of music. The first measure contains a treble clef, a key signature of one sharp (F#), and a chord symbol $C\sharp mi 7$. The melody is composed of eighth and sixteenth notes, with various accidentals (sharps, naturals, and flats) indicating chromatic movement.

3. $C\sharp mi 7$

Exercise 3 consists of eight measures of music. The first measure contains a treble clef, a key signature of one sharp (F#), and a chord symbol $C\sharp mi 7$. The melody is composed of eighth notes, with many measures featuring triplets indicated by a '3' over a bracket. Various accidentals are used throughout the exercise.

4. $C\sharp mi 7$

Exercise 4 consists of six measures of music. The first measure contains a treble clef, a key signature of one sharp (F#), and a chord symbol $C\sharp mi 7$. The melody is composed of sixteenth notes, with slurs indicating phrasing across measures. Various accidentals are used throughout the exercise.

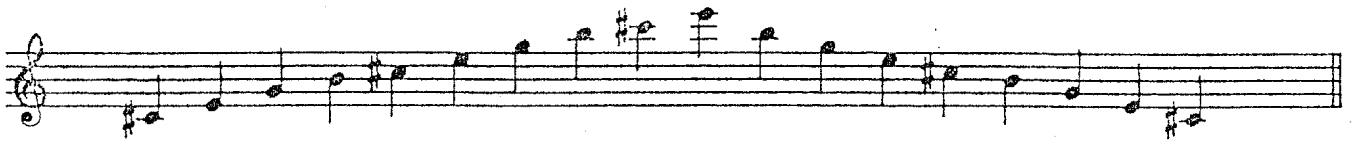
5. $C\sharp mi 7$

Exercise 5 consists of six measures of music. The first measure contains a treble clef, a key signature of one sharp (F#), and a chord symbol $C\sharp mi 7$. The melody is composed of sixteenth notes, with slurs indicating phrasing across measures. Various accidentals are used throughout the exercise.

C# minor seventh (flat five)

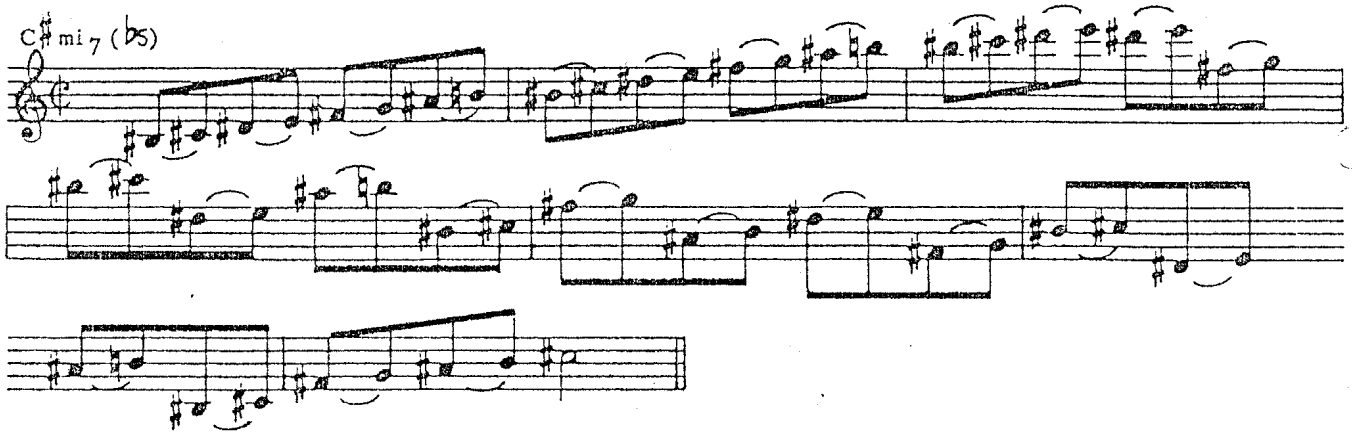
C# Minor 7 (b5)

1 b3 b5 b7 b9 9 11 b13



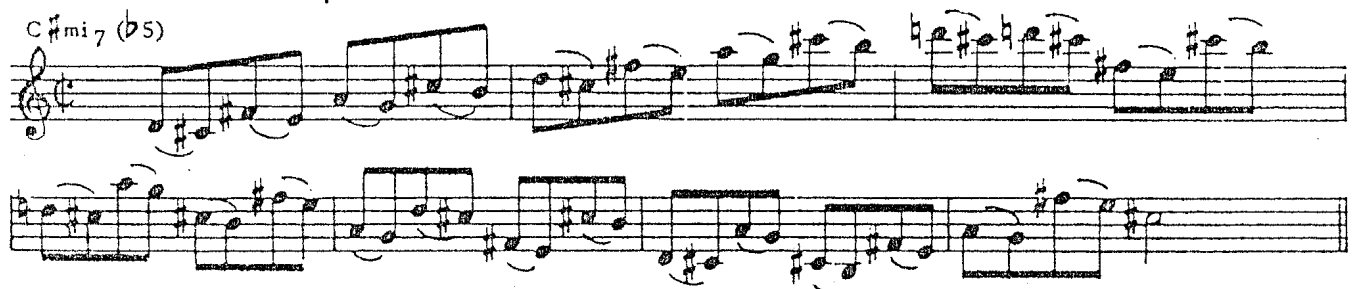
1

C#mi7 (b5)



2

C#mi7 (b5)



3

C#mi7 (b5)



4 $C\sharp mi_7(b5)$

5 $C\sharp mi_7(b5)$

$C\sharp$ diminished seventh

$C\sharp$ Diminished 7th

1 $b3$ $b5$ $bb7$ Maj 7 9 11 $b13$

1 $C\sharp_7$

2 $C\sharp^{\circ}7$

3 $C\sharp^{\circ}7$

4 $C\sharp^{\circ}7$

5 $C\sharp^{\circ}7$

SUMMARY

Summary of C major and C minor triads and dyads.

Chords shown: C, C₇, Cmi, Cmi₇, Cmi₇^{b5}, Cdim.

The first system shows the C major triad (C-E-G) and its dyads (C-E, E-G, G-C) on a treble clef staff. The second system shows the C minor triad (C-Eb-Gb) and its dyads (C-Eb, Eb-Gb, Gb-C) on a treble clef staff. The third system shows the C minor triad with a flat fifth (C-Eb-Gbb) and its dyads (C-Eb, Eb-Gbb, Gbb-C) on a treble clef staff. The fourth system shows the C diminished triad (C-Eb-Gb) and its dyads (C-Eb, Eb-Gb, Gb-C) on a treble clef staff.

Summary of F major and F minor triads and dyads.

Chords shown: F, F₇, Fmi, Fmi₇, Fmi₇^{b5}, Fdim.

The first system shows the F major triad (F-A-C) and its dyads (F-A, A-C, C-F) on a treble clef staff. The second system shows the F minor triad (F-Ab-Cb) and its dyads (F-Ab, Ab-Cb, Cb-F) on a treble clef staff. The third system shows the F minor triad with a flat fifth (F-Ab-Cbb) and its dyads (F-Ab, Ab-Cbb, Cbb-F) on a treble clef staff. The fourth system shows the F diminished triad (F-Ab-Cb) and its dyads (F-Ab, Ab-Cb, Cb-F) on a treble clef staff.

Summary of G major and G minor triads and dyads.

Chords shown: G, G₇, Gmi, Gmi₇, Gmi₇^{b5}, Gdim.

The first system shows the G major triad (G-B-D) and its dyads (G-B, B-D, D-G) on a treble clef staff. The second system shows the G minor triad (G-Ab-Bb) and its dyads (G-Ab, Ab-Bb, Bb-G) on a treble clef staff. The third system shows the G minor triad with a flat fifth (G-Ab-Bbb) and its dyads (G-Ab, Ab-Bbb, Bbb-G) on a treble clef staff. The fourth system shows the G diminished triad (G-Ab-Bb) and its dyads (G-Ab, Ab-Bb, Bb-G) on a treble clef staff.

A
 A₇
 A mi₇^{b5}
 A mi
 A mi₇
 A dim

A^b
 A^b₇
 A^b mi₇^{b5}
 A^b mi
 A^b mi₇
 A^b dim

E
 E₇
 E mi₇^{b5}
 E mi
 E mi₇
 E dim

First system of musical notation. The first staff is in treble clef with a key signature of two flats (Bb, Eb). The second and third staves are in bass clef. The fourth staff is a continuation of the bass line. Chord labels include Db, Db7, Dbmi, Dbmi7, Dbmi7b5, and Dbdim.

Second system of musical notation. The first staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in bass clef. The fourth staff is a continuation of the bass line. Chord labels include B, B7, Bmi, Bmi7, Bmi7b5, and Bdim.

Third system of musical notation. The first staff is in treble clef with a key signature of three flats (Bbb, Ebb, Ab). The second and third staves are in bass clef. The fourth staff is a continuation of the bass line. Chord labels include Gb, Gb7, Gbmi, Gbmi7, Gbmi7b5, and Gbdim.

F#
 F#mi
 F#7
 F#mi7
 F#mi7b5
 F#dim

cb
 cbmi
 cb7
 cbmi7
 cbmi7b5
 cbdim

C#
 C#mi
 C#7
 C#mi7
 C#mi7b5
 C#dim

SECTION II

Studies
on
Chord Sequences

SECTION II

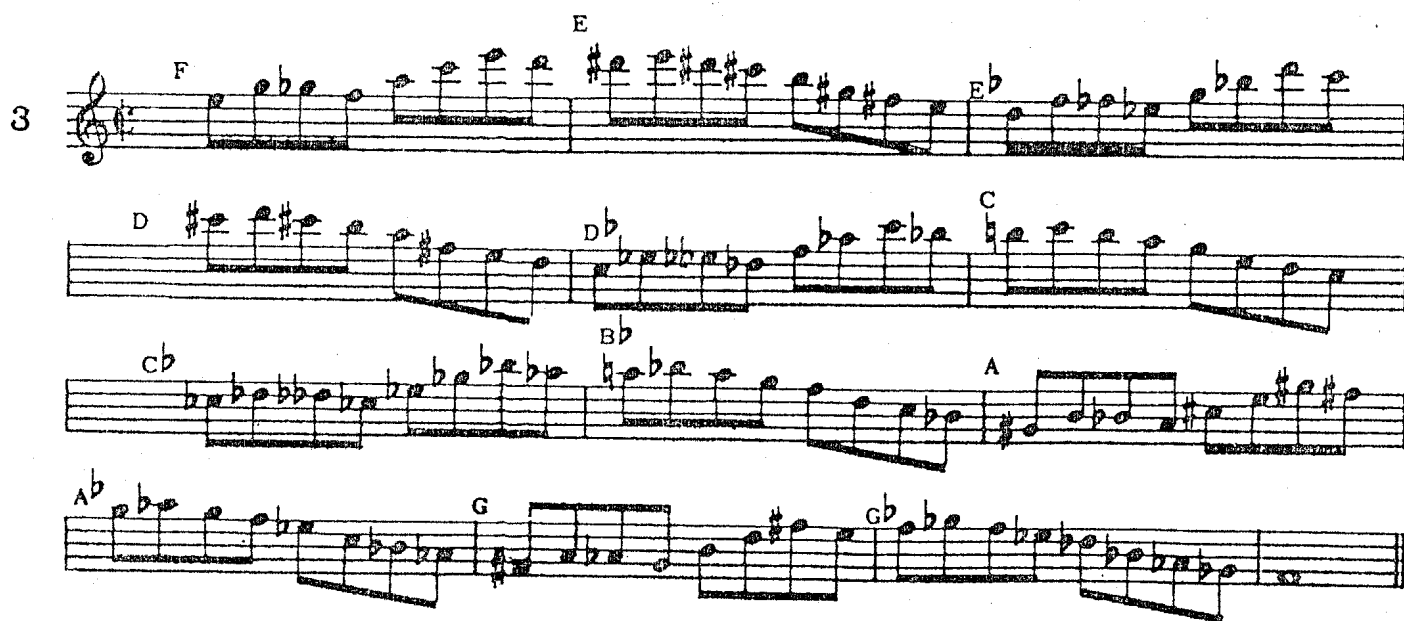
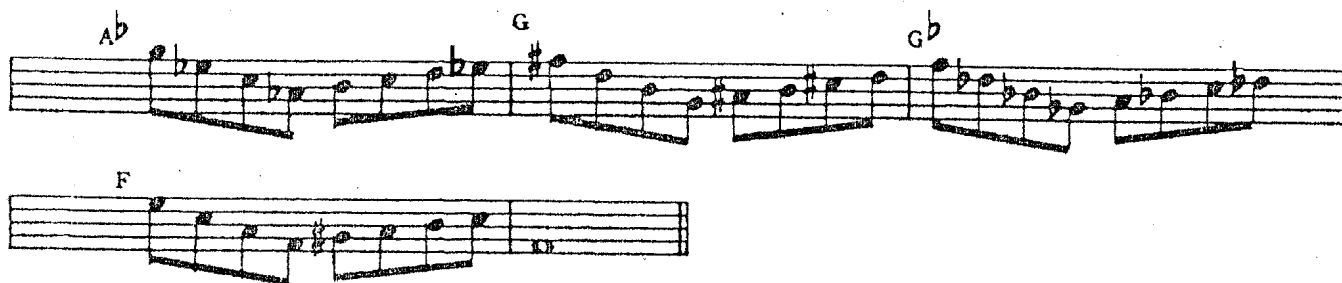
Studies on Chord Sequences

1

The musical score consists of 12 staves of music, each containing a sequence of chords. The chords are labeled as follows:

- Staff 1: F, F#, G
- Staff 2: Ab, A, Eb
- Staff 3: B, C, C#
- Staff 4: D, Eb, E
- Staff 5: F, E#, Eb
- Staff 6: D, Db, C
- Staff 7: Cb, Bb, A

The music is written in a single system with 12 staves. The first staff begins with a treble clef and a common time signature. The notes are primarily eighth and sixteenth notes, often beamed together. The chords are indicated by letter labels above or below the staves.



4

C D D E E F# F# Ab

Ab Bb Bb C C D

Bb C Ab Bb Gb Ab E F#

D E C

7

C Ab A

F F# D

Eb C Ab C

8

Db Ab A Bb

Gb G Eb

E C Db A Db

9

C mi Bb mi Ab mi

F# mi E mi D mi C mi

10

B mi A mi G mi

F mi Eb mi Db mi B mi

11

C mi Eb mi F# mi

A mi F# mi Eb mi C mi

12

C mi E mi Ab mi

F# mi Bb mi D mi

A mi C# mi F mi

Eb mi G mi B mi C

13

C7 C#7 D7

Eb7 E7 F7

F#7 G7 Ab7

A7 Bb7 B7 C7

14

Chords: F7, E7, Eb7, D7, Db7, C7, B7, Bb7, A7, Ab7, G7, Gb7, F7.

15

Chords: C7, Bb7, Ab7, Gb7, E7, D7, C7.

16

Chords: A7, G7, F7, Eb7, Db7, Cb7, A7.

17

Chords: Cmi7, Bbmi7, Abmi7, Gbmi7, E mi7, D mi7, C mi7.

18 *B mi₇* *A mi₇* *G mi₇*
F mi₇ *E \flat mi₇* *D \flat mi₇* *B mi₇*

19 *C mi₇* *A \flat mi₇* *F \sharp mi₇*
D mi₇ *C mi₇*

20 *B \flat mi₇* *G \flat mi₇* *E mi₇*
C mi₇ *B \flat mi₇*

21 *C mi₇(\flat 5)* *B \flat mi₇(\flat 5)* *A \flat mi₇(\flat 5)*
F \sharp mi₇(\flat 5) *E mi₇(\flat 5)* *D mi₇(\flat 5)* *C mi₇(\flat 5)*

22 *F mi₇(\flat 5)* *E \flat mi₇(\flat 5)* *D \flat mi₇(\flat 5)*
B mi₇(\flat 5) *A mi₇(\flat 5)* *G mi₇(\flat 5)* *F mi₇(\flat 5)*

23

C mi₇(b5) E^bmi₇(b5) F[#]mi₇(b5)

A mi₇(b5) C mi₇(b5)

24

C mi₇(b5) A mi₇(b5) F[#]mi₇(b5)

E^bmi₇(b5) C mi₇(b5)

25

D mi₇(b5) G₇(b9) C mi₇(b5)

F₇(b9) B^bmi₇(b5) E^b₇(b9)

A^bmi₇(b5) D^b₇(b9) F[#]mi₇(b5)

B₇(b9) E mi₇(b5) A₇(b9) D mi₇(b5)

26

C^o₇ F^o₇ B^b₇ E^b₇ A^b₇ D^b₇

G^b₇ C^b₇ E^o₇ A^o₇ D^o₇ G^o₇ C^o₇

27

Chords: $C^{\circ}7$, $B^{\circ}7$, $Bb^{\circ}7$, $A^{\circ}7$, $Ab^{\circ}7$, $G^{\circ}7$, $F^{\# \circ}7$, $F^{\circ}7$, $E^{\circ}7$, $Eb^{\circ}7$, $D^{\circ}7$, $Db^{\circ}7$, $C^{\circ}7$

28

Chords: $F^{\circ}7$, $Bb^{\circ}7$, $Eb^{\circ}7$, $Ab^{\circ}7$, $Db^{\circ}7$, $F^{\# \circ}7$, $B^{\circ}7$, $E^{\circ}7$, $A^{\circ}7$, $D^{\circ}7$, $G^{\circ}7$, $C^{\circ}7$, $F^{\circ}7$

29

Chords: $G7$, C , $F7$, Bb , $Eb7$, Ab , $Db7$, Gb , $B7$, E , $A7$, D , $G7$

30

Chords: G7, C, F7, Bb, Eb7, Ab

Bass line: Db7, Gb, B7, E, A7, D, G7

31

Chords: C, Eb7, Ab, B7, E, G7, C

Bass line: Bb, Db7, Gb, A7, D, F7, Bb

Second line: Ab, B7, E, G7, C, Eb7, Ab

32

Chords: Bbmi7, Eb7, Abmi7, Db7, F#mi7, B7

Bass line: E mi7, A7, Dmi7, G7, Cmi7, F7

Second line: Bbmi7, Eb7, Abmi7, Db7, F#mi7, B7

Third line: E mi7, A7, Dmi7, G7, Cmi7, F7, Bbmi7

33

Chords: $E\flat mi7$, $A\flat7$, $D mi7$, $G7$, $C\sharp mi7$, $F\sharp7$

34

Chords: $C mi7$, $F7$, $B mi7$, $E7$, $B\flat mi7$, $E\flat7$, $A mi7$, $D7$, $A\flat mi7$, $D\flat7$, $G mi7$, $C7$, $F\sharp mi7$, $B7$, $F mi7$, $B\flat7$, $E\flat$, $A7$, $D mi7$, $G7$, $C mi7$, $F7$, $B\flat mi7$, $E\flat7$, $A\flat mi7$, $D\flat7$, $F\sharp mi7$, $B7$, $E mi7$, $A7$, $D mi7$, $G7$, $C mi7$, $F7$, $B\flat mi7$

35

Chords: $D mi7$, $G7$, $C mi7$, $F7$, $B\flat mi7$, $E\flat7$

36

37

The image displays two systems of musical notation, numbered 36 and 37. Each system consists of four staves. The notation includes complex chord progressions with various accidentals and extensions, as well as melodic lines with many beamed sixteenth notes. The chords are labeled with letters and numbers, often followed by 'mi7'.

System 36 Chord Progression:

- Staff 1: $A^b mi7$, D^b7 , $F\sharp mi7$
- Staff 2: $B7$, $E mi7$, $A7$, D
- Staff 3: $F mi7$, B^b7 , $E^b mi7$
- Staff 4: A^b7 , $D^b mi7$, G^b7 , $B mi7$, $E7$, $A mi7$, $D7$, $G mi7$, $C7$, F

System 37 Chord Progression:

- Staff 1: $D mi7$, $G7$, $C mi7$
- Staff 2: $F7$, $B^b mi7$, E^b7
- Staff 3: $A^b mi7$, D^b7 , $F\sharp mi7$
- Staff 4: $B7$, $E mi7$, $A7$, D

38

Emi7 A7 Dmi7 G7 Cmi7 F7

Bbmi7 Eb7 Abmi7 Db7 F#mi7 B7 Emi7

39

Dmi7(b5) G7(b9) Cmi7(b5) F7(b9)

Bbmi7(b5) Eb7(b9) Abmi7(b5) Db7(b9)

F#mi7(b5) B7(b9) Emi7(b5) A7(b9) Dmi7(b5)

40

Cmi7(b5) F7(b9) Bbmi7(b5) Eb7(b9)

Abmi7(b5) Db7(b9) F#mi7(b5) B7(b9)

Emi7(b5) A7(b9) Dmi7(b5) G7(b9) Cmi7(b5)

41

Dmi7(b5) G7(b9) Cmi7(b5) F7(b9)

Bbmi7(b5) Eb7(b9) Abmi7 Db7(b9)

F#mi7(b5) B7(b9) Emi7 A7(b9) Dmi7(b5)

42

Chords: $Cm7(b5)$, $F7(b9)$, $Bbm7$, $F7(b9)$, $Abm7(b5)$, $Db7(b9)$, $Gbm7$, $Cb7(b9)$, $Em7(b5)$, $A7(b9)$, $Dmi7$, $G7(b9)$, $Cm7(b5)$

43

Chords: $Fmi7(b5)$, $Bb7(b9)$, $Ebmi7(b5)$, $Ab7(b9)$, $C\#mi7(b5)$, $F\#7(b9)$, $Bmi7(b5)$, $E7(b9)$, $Ami7(b5)$, $D7(b9)$, $Gmi7(b5)$, $C7(b9)$, Fmi

44

Chords: $F\#mi7(b5)$, $B7(b9)$, $Em7(b5)$, $A7(b9)$, $Dmi7(b5)$, $G7(b9)$, $Cm7(b5)$, $F7(b9)$, $Bbm7(b5)$, $Eb(b9)$, $Abmi7(b5)$, $Db7(b9)$, $F\#mi$

42

Gb Fmi7 Ebmi7 Db
 E D#mi7 C#mi7 B
 D C#mi7 Bmi7 A
 C Bmi7 Ami7 G
 Bb Ami7 Gmi7 F
 Ab Gmi7 Fmi7 Eb
 F Emi7 Dmi7 C
 Eb Dmi7 Cmi7 Bb
 Db Cmi7 Bbmi7 Ab
 cb Bbmi7 Abmi7 Gb
 A G#mi7 F#mi7 E
 G F#mi7 Emi7 D

43

44

Chord labels and musical notation are present on the page:

- Cmi
- Bb
- F#mi
- E
- D
- C#mi7
- Bbmi
- Ab
- Gb
- Fmi7
- E mi
- D
- C
- Bmi7
- Abmi
- Gb
- E
- EDmi7
- D mi
- C
- Bb
- Ami7

Bmi A
 G F#mi7
 Fmi Eb
 Db Cmi7
 Ami G
 F E mi7
 Eb mi7 Db
 Cb Bb mi7
 G mi F
 Eb D mi
 Db mi7 Cb
 A Ab mi7

45

Chords: C, Eb7, Ab, B7, E, G7

46

Chords: Eb, F#7, B, D7, G, Bb7, Eb

47

Chords: F#, A7, D, F7, Bb, C#7, F#

48

Chords: E mi, D, C, B mi, G mi, F, Eb, D mi

B \flat mi A \flat G \flat F mi
 C \sharp mi B A G \sharp mi
 F \sharp mi E D C \sharp mi
 A mi G F E
 C mi B \flat A \flat G mi
 E \flat mi D \flat C \flat B \flat mi
 A \flat mi G \flat E E \flat mi
 B mi A G F \sharp mi
 D mi C B \flat A mi
 F mi E \flat D \flat C mi

49

Chords and notes visible in the score:

- Staff 1: C, Bmi7, Ami7, G
- Staff 2: Gb, Fmi7, Ebmi7, Db
- Staff 3: A, G#mi7, F#mi7, F
- Staff 4: Eb, Dmi7, Cmi7, Bb
- Staff 5: Ab, Gmi7, Fmi7, ED
- Staff 6: D, C#mi7, Bmi7, A
- Staff 7: F, E, Dmi7, C
- Staff 8: Cb, Bbmi7, Abmi7, Gb
- Staff 9: E, D#mi7, C#mi7, B
- Staff 10: Bb, Ami7, Gmi7, F
- Staff 11: Db, Cmi7, Bbmi7, Ab
- Staff 12: G, F#mi7, E, D